

Saturday 11 October 2014

# Amateur Photographer

1884 Amateur Photographer 2014  
130th ANNIVERSARY ISSUE



Passionate about photography since 1884

## Britain's 130 best locations

**Pull-out and keep guide** to the places to shoot, and getting the best out of them

**Classic ads and covers**  
Laughs and nostalgia from the AP archives



**PLUS** Pull-out AP covers poster

**£130 challenge**  
Five cameras, 70 years apart, but all available for £130 or less



**WIN A SIGNED PRINT**  
Top photographers have donated 130 prints to AP to raise money for the NSPCC

**130 years of photography** Roger Hicks presents his pick of the key cameras



FOURTH SEASON 2014 - 2015



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COVER PICTURE © MARK BAUER, JOE CURNISH, CHARLEWATE, GEREED MANKOWITZ

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In 1884, the year Dr Kellogg patented flaked cereal and George Eastman patented film on a roll, *Amateur Photographer* entered the world as 'a popular journal devoted to the interests of photography and kindred arts and sciences'. In the 130 years since, it has witnessed every major development in photography and become one of the most famous and respected photographic magazines

in the world. Many illustrious names have written for AP over the years, from George Bernard Shaw to David Bailey.

Photography in 2014 would be unrecognisable to those who practised it in 1884 – not only in the cameras and processes used in its creation but the ways in which it is shared and the sheer ubiquity of imagery. But AP is still the premier place to read about new developments and be inspired by its greatest practitioners. Long may that continue. **Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK



© JOHN COPLESTON

### Dawn, Kinzie & State by John Copleston

Fuji X100, 23mm, ISO 200, 3 exposures merged with Photomatrix

This image, taken from our Flickr group, was captured by John Copleston.

'This was shot early morning May 15 2012 from my room at the rear of the

Sax Hotel, Chicago, and overlooking the intersection in question. It was my first experience of being surrounded by buildings on quite such a scale. I

was fascinated, especially near sunrise or sunset by the constantly changing interplay of light, shadows, reflections from one surface to another. It was like seeing a huge 3D computer construct, not a real place. The sun gave these structures a kind of life of their own.'



**Win!** Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 22.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 22.



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## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



### Full-frame Fuji?

Fujifilm has no plans to launch a full-frame CSC but has not ruled one out at some future date. Speaking to AP at Photokina, Makoto Oishi, from Fujifilm Japan's product marketing and planning division, said Fuji is concentrating on APS-C models, but he pointed out that as Fuji is a camera developer, it may be a possibility.



© GARY PERLMUTTER

### Street stars

Three AP readers won personal tuition at the Leica Akademie in London after coming top in a street photography competition. Josh Rex, Gary Perlmutter and Jeffrey Sofroniou were also treated to the loan of a Leica M for a week. Jeffrey's experience is featured on page 10.

### Round-frame film

Special Edition B&W Round Frame is a Polaroid-compatible instant film in which the image is framed inside a circle at the centre of the square. Made by Impossible, the film is designed for use on Polaroid 600 cameras and costs £17.50 for an eight-exposure pack. Impossible claims the film 'emphasises improved tonality, contrast and sharpness'.



### Quattro, the second

Sigma has released the dp1 Quattro, a high-end compact featuring a 28mm f/2.8 lens (in 35mm viewing angle terms). The dp1 Quattro carries a Foveon X3 direct image sensor, designed to deliver an equivalent resolution of 39 million pixels. A price had yet to be announced at the time of writing.



### Olympus lens-camera

Olympus is weighing up whether to launch a lens-style camera after displaying a prototype at Photokina. The lens attaches to a micro-four-thirds mount camera module, which in turn hooks up to a smartphone, for example, via Wi-Fi. Olympus is seeking feedback on ways people would use its 'Open Platform'.



CHRIS CHEESMAN



© BERNARD MERIC

## WEEKEND PROJECT

### Take a still from video

In AP 20 September, we recorded some video footage of a model using the Panasonic Lumix DMC-GH4. We then reviewed the footage of the model moving and extracted a still image of the perfect moment.

This shoot was recorded in 4K resolution, which gave us an 8-million-pixel still image, but even with 1080p full HD (1920 x 1080-pixel)

video, it's possible to save a still image at just over 2 million pixels. Such low resolution makes this image unsuitable for large-scale printing, but for uploading to the web it should be fine.

It's possible using this method to capture a fraction of a second of action that would not usually be possible with continuous shooting at high frame rates.

**1** Dragging and dropping a video into Photoshop will bring up the video palette, which users can scroll through to find their specific frame. Once the shot is located, select File > Save As. Then save as a TIFF to avoid compression.

**2** Most cameras have colour profiles in the menu that allow users to control sharpening, contrast and saturation. Either configure these first, or shoot with everything set to 0 and change them in post-processing.



# BIG picture

Dramatic scenes from Iceland's erupting Bardarbunga volcano

◀ This extraordinary image was shot by Getty photographer Bernard Meric. An aerial picture taken on September 14, 2014 shows a plane flying over the Bardarbunga volcano in southeast Iceland as it spews lava and smoke.

The Bardarbunga volcano system has been rocked by hundreds of tremors daily since mid-August, which has understandably prompted fears the volcano could soon explode. The pollution from the eruption is expected to hit northern Iceland, from Blönduós to Húsavík.

Bardarbunga stands at 2,000 metres (6,500 feet). It is Iceland's second-highest peak (the first is Hvannadalshnúkur) and is located under Europe's largest glacier, Vatnajökull.

## Words & numbers

A technically perfect photograph can be the world's most boring picture.

Andreas Feininger  
American photographer

**1,074**  
EXHIBITORS  
**185,000**  
VISITORS

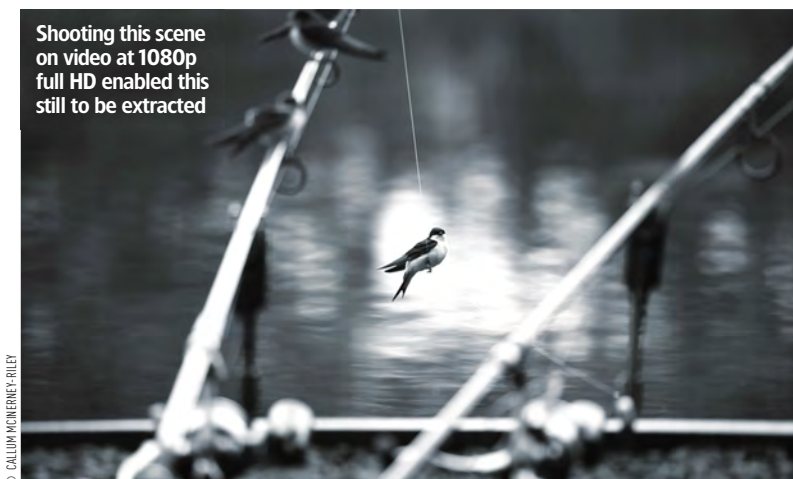
At the 33rd Photokina in Cologne, Germany, last month



**3** Although TIFF images can be opened in Adobe Camera Raw, it's often very hard to bring back shadow and highlight detail from video footage. For this reason, try to avoid shooting in very challenging lighting conditions.

**4** Taking a video of a landscape will have very little benefit over a still image taken of the same scene. Pick a subject matter that's constantly moving in order to capture the definitive moment in a single frame.

Shooting this scene on video at 1080p full HD enabled this still to be extracted



© CALUM MCINERNEY-RILEY



# Canon shows G7 X at Photokina

CANON is poised to debut its next 'premium' PowerShot G-series compact in the shape of the 1in-type imaging sensor-equipped G7 X – primarily designed as a spare camera for DSLR users who yearn for the same creativity.

'At the moment we feel that consumers want the biggest possible [imaging] sensor in the smallest possible body,' said Canon UK product intelligence consultant David Parry.

The Canon PowerShot G7 X measures 103x60.4x40.4mm. Aimed at 'serious photographers', the G7 X sports a 20.2-million-pixel, back-illuminated CMOS imaging sensor and a 24-100mm (35mm equivalent) f/1.8-2.8, nine-blade, aperture lens.

Canon claims that the G7 X displays low noise, even when used at ISO 12,800.

Though Canon concedes that the target audience for the G7 X is not the selfie user, the camera sports a tilting, 180°, 1m-dot resolution touchscreen, which is helpful for self-portraits.

Commenting on the incorporation of a touchscreen, Parry told AP: 'We think this is important to products of this level.' Meanwhile, the G7 X includes built-in Wi-Fi and NFC wireless connectivity, making remote operation possible, via a smartphone, for example. Manual operation extends to movies, where photographers can adjust shutter speed, aperture and ISO sensitivity.


Priced £579.99, and due out in October, its features also include a 31-point AF system and a '6.5' frames-per-second burst rate.



The G7 X was announced at Photokina in Cologne, Germany. See next week's AP for more news from the show



## Fujifilm X100T in focusing boost

 The Fujifilm X100T is a 16.3-million-pixel high-end compact camera sporting a 23mm f/2 lens (equivalent to 35mm in 35mm format).

Like the X100S, the X100T features an APS-C-size X-Trans CMOS II imaging sensor and EXR Processor II.

When focusing manually with the optical viewfinder, the focus area is enlarged and digital EVF projected into the bottom-right of the viewfinder. Users need to turn the camera's focusing ring for a mechanical rangefinder-style view.

'Manual focusing that was previously difficult with the optical viewfinder is made easier, much like a mechanical rangefinder,' claims Fuji.

Photographers can then apply Focus Peak Highlight and Digital Split Image to the enlarged area.

The X100T is due next month, priced £999.99.



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The special edition Leica M comes with a 35mm f/1.4 Summilux lens

## Leica debuts digicam, without LCD screen

LEICA has launched a special edition M to celebrate 60 years since the birth of the first M-system camera. It's a digital camera without an LCD screen.

Created by Audi Design, the kit consists of a Leica M-P (Type 240) digital camera and a 35mm f/1.4 Summilux-M ASPH lens.

There is no LCD screen and it only shoots raw DNG files in a bid for high quality images.

'Working with the Leica M Edition intentionally demands the same care and attention as working with an analogue model,' states Leica.

'Only the sensor and entire electronics reflect the state of the art of contemporary camera technology.'

A dial on the back allows photographers to alter ISO sensitivity. The camera has aperture priority and there is information displayed in the viewfinder, such as frames remaining and battery status. There will be 600 units available worldwide.

In an interview with AP at Photokina, Leica Camera AG product manager Stefan Daniel

explained the rationale behind the launch.

Daniel said it forces photographers to 'think' before they capture an image – stressing that photography should be about 'making' pictures, rather than 'taking' them.

It is due to cost £12,000 and is due out this month.

A few dozen units are expected to reach the UK.



An ISO sensitivity dial replaces the LCD monitor on this digital camera

## Tiny CSC sports a built-in EVF

Photokina was the launchpad for the diminutive Panasonic Lumix DMC-GM5, a key feature of which is a built-in EVF.

The first camera in the series, which was the GM1 launched last year, did not come with an electronic viewfinder.

'Those products with built-in EVF seemed to have captured people's imagination,' said Panasonic UK's head of imaging, Barnaby Sykes. Built around a



Panasonic is tapping into demand for EVFs

magnesium-alloy chassis the GM5 will not be sold body only. For example, it will be priced £769 packaged with a 12-32mm lens. It is due in November.

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

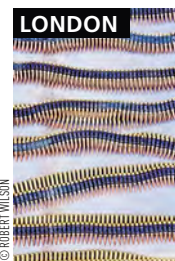


© JOHN BULMER

### John Bulmer: The North & Wind of Change

Two of Bulmer's series are given the spotlight in this exhibition, one that explores the English North of the 1970s, and another that sets its sights a little broader, taking in North Korea, China and Romania.

Until November 24. [www.whiteclothgallery.com](http://www.whiteclothgallery.com)



© ROBERT WILSON

### London Helmand Return

Another photography festival kicks off in the form of east London's Photomonth. In Helmand Return at Gallery One and a Half, Robert Wilson returns to Afghanistan to record British troops' final tour of duty. We'll cover more from Photomonth in future issues.

October 17-November 30. [www.2014.photomonth.org](http://www.2014.photomonth.org). [www.one-and-a-half.com](http://www.one-and-a-half.com)

### Wildlife Walkabouts

Running every Thursday until the end of the month, the RSPB's Wildlife Walkabouts at Pulborough Brooks offer a chance to take a casual, informal stroll through the countryside, enjoy the scenery and see a little wildlife.

Until October 30  
[www.rspb.org.uk](http://www.rspb.org.uk)



© ANDY HAY (RSPB-IMAGES.COM)



© AMANDA JACKSON/PHOTODOCUMENT

### Brighton One Planet Living

The Brighton Photo Biennial continues with One Planet Living – ten photo essays in the form of site-specific installations around Brighton & Hove with themes such as 'Sustainable Water' and 'Zero Carbon'. The displays remain for ten months.

Until July 2015  
[www.bpb.org.uk](http://www.bpb.org.uk)



© KALPESH LATHIGRA

### Brighton Return to Elsewhere

Elsewhere at the BPB, Kalpesh Lathigra and Thabiso Sekgala explore the representation of communities in South Africa and the UK. The display deals with how photography and the creation of narrative relates to community perception.

Until November 2  
[www.bpb.org.uk](http://www.bpb.org.uk)

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)





## Viewpoint Jon Bentley

Many photographers still prefer the traditional optical viewfinder, but with faster processing and extra resolution, modern electronic finders are continuing to improve

I have just filmed a test of upmarket mirrorless cameras for *The Gadget Show*, which is due to be shown on Channel 5 on Monday 13 October, at 7pm. Three of the best, latest and most desirable of this modern breed comprise the Olympus OM-D E-M1, the Fujifilm X-T1 and Sony's Alpha 7R.

There were lots of things to like about these cameras, such as the Alpha 7R's light weight and detail-devouring 36-million-pixel sensor, the OM-D E-M1's fast single-shot autofocus and clever customisable controls, and the X-T1's luminous image quality and satisfyingly engineered traditional dials. But what impressed me most about these cameras was the quality of their electronic viewfinders.

Ever since I picked up a Zenit-B back in 1973, I've adored optical viewfinders. Built-in electronic substitutes have always seemed to be unsatisfying imitations to me, notable for their poor resolution, shabby colours and frustrating lag.

Yet the electronic viewfinders on the OM-D E-M1, X-T1 and Alpha 7R are a revelation. Their resolutions of around 2.3 million dots come close to matching the detail you see in an optical finder, and they've been designed to minimise fringing and softness at the corners. They

have excellent levels of magnification too, and feel far bigger than the poky optical viewfinders on many DSLRs with APS-C-sized sensors. I particularly liked the bright LCD display on the OM-D E-M1.

There's instant review if you want it while depth of field preview becomes more of an asset because small apertures don't throw the electronic finder image into darkness like an optical one.

They're not perfect. There is still some lag, so speedy manual focusing and following small fast-moving objects will still leave you hankering for a full-blown DSLR. They do seem to have an adverse effect on the camera's battery life and even the most sophisticated electronic aids can't entirely replace the aesthetic satisfaction of sharpening a microprism screen or aligning a split image in a 1970s SLR. In extremely dim conditions, I found the X-T1 suffered from quite a lot of noise.

Extra resolution and faster processing mean electronic finders will continue to improve. Meanwhile, I'm really enjoying how, for the first time in my life, I'm as happy composing my shots electronically as optically. It's a very refreshing development.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*



**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

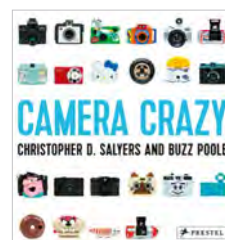
## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Camera Crazy

by Christopher D Sayers and Buzz Poole, Prestel, £19.99, hardback, 240 pages, ISBN 978-3-7913-4955-8



THIS colourful little number goes one further than previous books of its ilk. Where other books seem to revolve around the cult of novelty cameras, a large proportion of which sit under the banner of Lomo and Holga, this one takes a step back even further. A number of the cameras featured are most definitely unusual and unique. The book explores a wide range of niche cameras, ranging from those plastic cameras made in the shape of beer cans to those used to promote comic book and childhood franchises such as He-Man. There is, of course, room for the usual suspects such as the Diana cameras, but the real joy here is reading the interviews with the masterminds behind these weird collector's items and the people who use them to produce work. If you're one for kitsch items adorning your shelves, this is certainly a book for you. ★★★★★

### 30-Second Photography

edited by Brian Dilg, Ilex, £14.99, hardback, 160 pages, ISBN 978-1-78157-977-0



THERE are a few books around that purport to offer quick tips for inspiration and to release the creative block that can plague so many photographers. The problem is that the majority end up offering advice so obvious you could be forgiven for giving up photography completely. While this book does cover some of the basics, it does so in such a way that it almost feels like you haven't heard them before. However, the key here is that all of these nuggets are coming from some of photography's most successful and interesting practitioners (50 in total). It's a gorgeous-looking book to boot and, at under £15 (by a penny), it's well worth looking at. ★★★★★



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**Factfile**

Originally from Cyprus, Jeffrey grew up in London. He picked up his first camera, a Kodak Instamatic, at the age of 12, and currently uses a Nikon D7000 and Nikon D90.

# A week with a Leica M

**Jeffrey Sofroniou** was one of three readers who won a week's loan of a **Leica M** in our exclusive competition. In the first of three reports, he tells us how he got on

BACK in AP 30 August, we offered a chance for three readers to win an exclusive workshop at the Leica Akademie in London's Mayfair, plus the loan of a stunning new Leica M for a week, along with a brief to shoot a series of images on the theme of 'street photography' for publication in *Amateur Photographer*.

One of those winners was Jeffrey Sofroniou, from Herts, who has been using cameras since he was 12. So what did he think of the experience?

'When I first picked up the Leica M, I was surprised at how heavy it was,' recalls Jeffrey of his first encounter with the camera at the Akademie. 'It weighs nearly as much as my D7000, but it's much less chunky.'

'Initially, I found it odd having the viewfinder to the left of the camera, but the more I used it, the more I got

used to it. It enabled me to keep my left eye open to watch for anything coming into view, which was great for street photography.'

'The dials and buttons are where you need them to be. The focusing lever felt very easy to use because, as you support the base of the camera with your left hand, your finger naturally falls to the lever, making focusing quicker. There were occasions, however, where I tried to turn the lens hood instead of the aperture ring because the lens is so much smaller than I'm used to!'

Jeffrey's enthusiasm for the M continued when he examined his pictures: 'I have to say, the image quality really is second to none. I was pleasantly surprised when I uploaded the images onto my Mac and saw how crisp and sharp they were.'

**'The image quality is second to none. I was pleasantly surprised when I uploaded the images and saw how crisp and sharp they were'**



**Jeffrey especially liked the ease of use, the quietness of the shutter, and the lens quality**

**Verdict**

'The Leica M is deceiving because it gives the impression of being a point-and-shoot camera but it delivers the punch of the best professional DSLRs,' concludes Jeffrey. 'I especially liked the ease of use, the quietness of the shutter, and the lens quality. If my Nikons are my Land Rover Discovery, the Leica is the Range Rover Vogue!'







# Win a Leica M and Summarit-M 50mm f/2.5

To celebrate **Amateur Photographer's 130th anniversary**, we are giving you the chance to win a **Leica M** along with a **Leica Summarit-M 50mm f/2.5** lens. In total, it's a package worth £6,300. If you are a lucky - and avid - AP reader it could be you who wins this amazing prize

**D**esigned to capture the next decisive moment, the Leica M unites the ultimate in rangefinder precision with cutting-edge technology.

Using decades of rangefinder technology experience with innovative digital technologies, the new Leica M features a freshly developed high-resolution, full-format CMOS imaging sensor that delivers impeccable results. Now featuring live view, video and new focusing methods, the Leica M merges craftsmanship and innovation.

This beautiful and unique camera comes with the Leica Summarit-M 50mm f/2.5, a powerful and lightweight lens offering unparalleled sharpness an an impressively neutral and natural perspective.

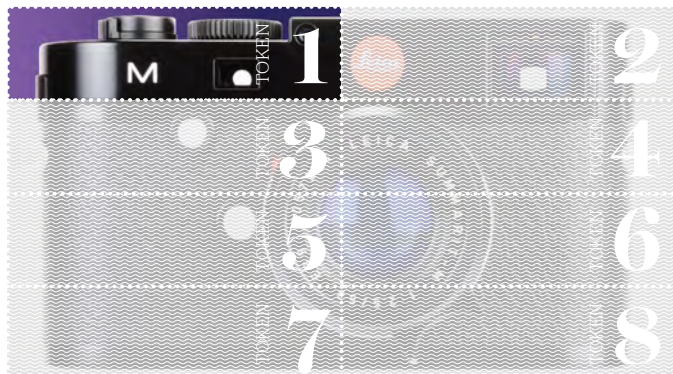
## How to win

To enter the *Amateur Photographer/Leica* prize draw, simply collect six differently numbered tokens and fill in the form, right. Token 1 is printed on the right, while token 2 will appear in the 18 October issue, token 3 in 25 October, token 4 in 1 November, token 5 in 8 November, token 6 in 15 November, token 7 in 22 November and token 8 in 29 November. Send your completed coupon and the six tokens in an envelope to: Amateur Photographer/Leica Competition, 9th Floor Blue Fin Building, 110 Southwark Street, London SE1 0SU. **The closing date for receipt of completed forms is Friday 5 December 2014.** The form can also be downloaded at [www.amateurphotographer.co.uk/apis130](http://www.amateurphotographer.co.uk/apis130)

## Entry form

Title ..... Forename ..... Surname .....  
Address .....  
Postcode .....  
Tel no (including dialling code) ..... Date of birth .....

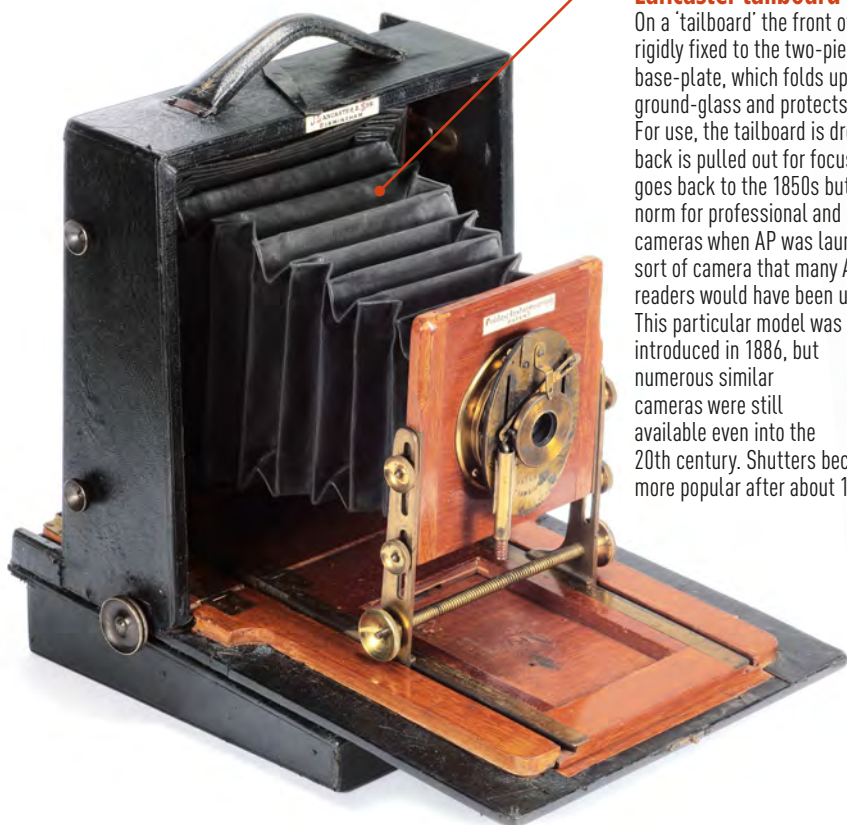
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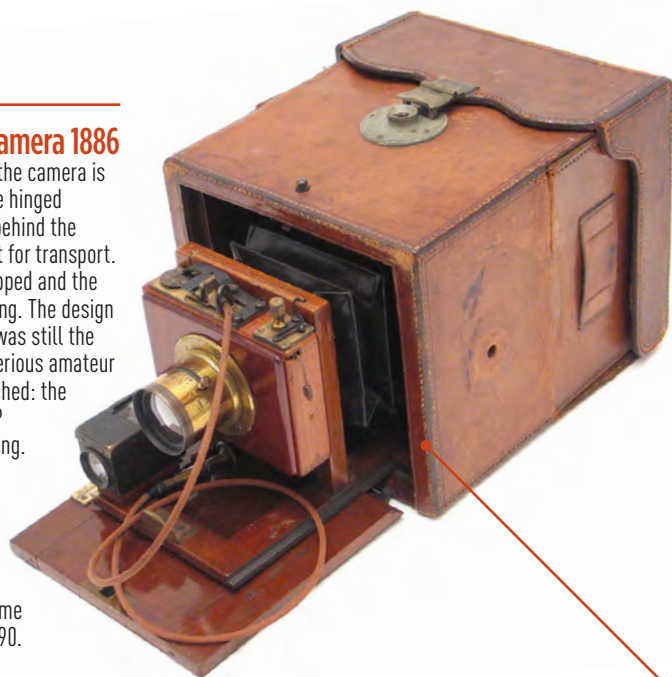
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### Lancaster tailboard camera 1886

On a 'tailboard' the front of the camera is rigidly fixed to the two-piece hinged base-plate, which folds up behind the ground-glass and protects it for transport. For use, the tailboard is dropped and the back is pulled out for focusing. The design goes back to the 1850s but was still the norm for professional and serious amateur cameras when AP was launched: the sort of camera that many AP readers would have been using. This particular model was introduced in 1886, but numerous similar cameras were still available even into the 20th century. Shutters became more popular after about 1890.



### Pullman Detective Camera, c.1894

Detective cameras were typically box-form, often with rudimentary or no viewfinders, but could be loaded (charged) with up to a dozen plates that could be changed quickly. Many were dull black boxes, but this Pullman is disguised as a saddle-leather case until opened, revealing the Victorian innards. Sometimes they were used for 'street' photography but their main purpose was to avoid unwelcome attention when it was not in use.

# Pushing the boundaries

**Roger Hicks** looks at how the advancements in camera technology in the past 130 years helped move the art of photography forward

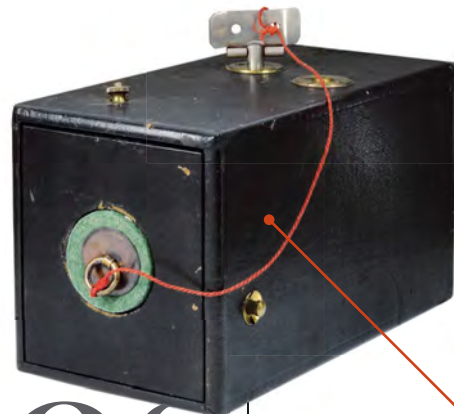
The front page of Volume 1, Issue 1 of AP in 1884 was (like most contemporary journals) a jumble of advertisements. The biggest was for tricycles, from the Coventry Machinist Company Ltd. They were: 'Especially adapted for amateur photographers on the road.' This tells you a great deal about the world into which AP was born: people had increasing wealth and leisure time. For that matter, many more of them could read. What was the most important photographic introduction of 1884? Arguably, you're reading it. There are three strands in

photographic history. First, trying to make photography easier and cheaper. Second, competition: adding new features, often decried as unnecessary and often in fact unnecessary, to provide more perceived value and sometimes even actual value. The third strand has fascinated most AP readers since 1884: pushing the boundaries. Using and recombining existing technologies, we try to do more things, better.

In all three strands, as in all history, an important factor is 'survivor bias'. We hear about success, not failure. In George Eastman's

1884 cameras, before the 1888 Kodak, the emulsion was coated onto a paper backing, which was stripped for printing. Leon Warnerke introduced that in 1875. And in 1887 Hannibal Goodwin had applied for the original patent for transparent roll film. But who was more important? The inventors, or the businessman?

'Uncle George' brought in many later innovations. One of the most important was 'cartridge' (roll-film) loading, which also allowed user processing. In 1894 he paid Samuel N. Turner \$40,000 for the invention that made it possible: opaque



### Kodak 1888

The original Kodak was commercially one of the most important cameras ever made. Its appearance and function was akin to basic 'detective' cameras of the 1880s and 1890s. The 100-exposure film, which had to be returned in the camera to the manufacturer for processing, was unlikely to appeal to the amateur who wanted to take maybe a dozen pictures in a day and process them himself. It was a toy for the newly affluent: who today might buy a big-screen TV and the latest iPad.





### Leica 1925

Although at least a dozen 35mm cameras had been on the market before the Leica (originally Leca – at least one ad exists from before they changed the name), none was as well integrated. Even with the grainy films of the 1920s, quality was good enough for postcard-sized enlargements – and remember that in those days, the usual way to get a postcard-sized print was from a postcard-sized negative. The Leica illustrated two things. First, you need the right idea at the right time, and 35mm was an idea whose time had come. Second, you need to integrate as much of the existing technology as possible into a camera that is easy and convenient to use.

### Kodak Autographic 3a Special 1914

Kodaks just kept on getting better and better, and more feature-packed, but also often bigger. In 1894 'cartridge' (roll-film) loading meant that you no longer had to send the whole camera back to the factory for processing, and also introduced the option of home processing. In 1914 Eastman had paid Henry J. Gaisman \$300,000 for the rights to the Autographic system (see text). The Autographic 3a Special, featuring cartridge loading, Autographic film and a coupled rangefinder based on 19th century artillery technology – was the world's first series-production camera with a coupled rangefinder. It took 122 film for the 3½ x 5½-inch (6 x 14cm) 'postcard' format.

backing paper with numbers that could be read through a little red window. 'Autographic' film, allowing the photographer to make notes in the rebates between negatives, cost him even more (see timeline). Countless ideas and companies were born and flourished – often to be bought out. Others faded away. Rouch, another advertiser on AP's first front page, started making cameras in the 1850s and disappeared around the end of the Great War. Marion was another major manufacturer: if you have your AP of 6 November 1885 handy, you can re-read Captain James Peters'

account of how he used a Marion's Academy camera to photograph the Riel Rebellion in Saskatchewan, 'obtaining about 60 splendid pictures... including about a dozen under fire'.

Apart from the redoubtable Captain Peters, what sort of people were photographers in the 1880s? What did they want? Well, it was a

**'The "detective" cameras were seen as a means of avoiding the attentions of urchins, whose catcalls could make photography in public very tiresome'**

period of rapid technological change, and different people wanted different things. Wet plates had mostly been replaced by dry plates, which you could buy ready coated in standard sizes. Enlargements were well known, but tedious and time-consuming to make, and besides, dry plates would not stand much enlargement. Big prints meant big cameras, so most people were limited not only by what they could afford, but also (except in the studio) by what they were willing or able to carry around: we're back to those tricycles again.

There was a wild profusion of





### Rolleiflex 1928

Arguably the Rolleiflex was to roll-film what the Leica was to 35mm: a superb combination of precision and convenience. On the other hand, the original Rolleiflex gave six exposures on 117 film, with knob-wind, red-window film counting and separate shutter-cocking. The Rollei TLR as we normally think of it appeared in 1932: the model K2 was a 12-on-120 camera where a single crank wound on the film and cocked the shutter. The original Tessars were f/4.5: f/3.5 was another 1932 introduction. Crank advance, automatic frame counting (after the first frame, had been set in a red window) and the f/2.8 Tessar first appeared on the 'baby' Rollei (4 x 4cm exposures on 127 film) in 1931.



### Kine Exakta 1936

Prototypes of the Russian 'Sport' may have preceded the Kine Exakta as the first 35mm SLR, but the Exakta was almost certainly the first to market. Both relied on waist-level finders with powerful magnifiers for focusing, but until right-way-up, right-way-round eye level focusing appeared, the SLR was always going to play second fiddle to the rangefinder camera. Even with a pentaprism, though, early SLRs had manually-set diaphragms, leading to dim images, and mirrors that stayed up after the picture was taken.



### Robot 1934

Integral motor drives have been commonplace for only 20-30 years, but first appeared in 1898 on the Vanneck and then in 1921. The small and astonishingly heavy Robot used spring drive but was limited to 24 x 24mm by the shutter design. It was one of the few successful 35mm cameras of the 1930s and 1940s not to accept standard film cassettes. Nor did it acquire a coupled rangefinder until 1955, though it had accepted standard cassettes (with rewinding) since the 1952 Robot Star. Used for surveillance in banks, they were also used by the Luftwaffe, by West German speed cops, and the East German Stasi.

formats, many specific to individual cameras. Three of the most popular were quarter-plate ( $3\frac{1}{4} \times 4\frac{1}{4}$  inches, 83 x 108mm), half-plate ( $4\frac{3}{4} \times 6\frac{1}{2}$  inches, 121 x 165mm) and whole-plate ( $6\frac{1}{2} \times 8\frac{1}{2}$  inches, 165 x 216mm). Americans tended to prefer 4 x 5 inch (101 x 127mm), 5 x 7 inch (127 x 178mm) and 8 x 10 inch (20 x 25cm) while the European continent favoured 9 x 12cm, 13 x 18cm and 18 x 24cm.

Most serious amateurs aspired to half-plate, though nature photographers who had to carry their kit often preferred quarter-plate, as did those who took up the new sport

of 'detective' photography: detective cameras were seen as a means of avoiding the attentions of urchins, errand boys and street-corner loafers, whose jeers and catcalls could make photography in public very tiresome indeed. Professionals, working in the studio or with assistants, often preferred half-plate or even whole-plate. The first (rare) press photographers went for quarter-plate, though.

Smaller formats were far from unknown: Marion's Metal Miniature Camera (1884), used plates  $1\frac{1}{4}$  inches (32mm) square. With these, though, you more or less had to enlarge: more

trouble than most people were willing to go to. Larger formats were also used, but size, weight and running expenses militated against them: my 12 x 15 inch (30 x 38cm) Gandolfi, in its box, with three book-form double plate holders, weighs 65lb or just under 30kg.

Look through an old family album, though: small pictures can be too small. The original Kodak made circular pictures  $2\frac{1}{4}$  inches (57mm) in diameter. Later snapshot cameras, made for those who were more concerned with getting an affordable, recognizable image than with the niceties of photography,



### Contax D/Contax S 1949

The 'D' and 'S' differed only in their focusing screens and were the world's first pentaprism-equipped 35mm SLRs. In 1948 it was still unclear quite how dead the dead hand of Communism would be: both the workforce (including the designers) and the buying public assumed that things could return to business as usual in the pre-1939 mould. Note, though, the knob film wind (the Exakta had a lever a dozen years before). And, of course, the mirror stayed up after the picture was taken. Post-war austerity (don't British governments love austerity?) meant that Contax reflexes were hard to come by in the UK but in the United States they were advertised for \$475.



### Gamma Duflex 1948

There are many arguments against centralised, planned economies, and the Gamma Duflex is a minor but shining example. Based on a variety of patents and built in tiny numbers in Hungary in the late 1940s, it was the world's first SLR to have eye-level, right-way-round viewing, an instant return mirror and a fully-auto

diaphragm. Later prototypes used a conventional pentaprism. But as the (by now East) German camera industry began to get back on its feet, centralised planners decreed that the Duflex was not needed. German nationalism must have played a part, along with Russian contempt for the Hungarians, who had managed to back the losing side in WW I & II.



### Hasselblad 500C 1957

Roll-film SLRs were nothing new, and nor were compact Hasselblad SLRs. But electronic flash was increasingly popular, and the Compur shutter of the 500C allowed sync at all speeds. Although the Rollei TLR remained at least as popular in the field, the precise framing, interchangeable lenses and backs, and far better close-up ability of the Hasselblad all combined to make it far more desirable for many professional applications.

were often 2¼ x 3¼ inches (57 x 83mm or '6 x 9cm').

Although the selling point of the Kodak was simplicity, it was not hard to see that a better lens, controllable apertures, a variable-speed shutter and some means of focusing would allow much better pictures on the newfangled film. Add cartridge loading, and the stage was set for better, more versatile cameras: often with bigger negatives, a precursor of the megapixel races of the early 21st century. Also, films were getting better. Enlargements were becoming commonplace, including en-prints, enlarged 2-3x from small roll films.

Of course, serious photographers went right on using their plate cameras until film was impossible to ignore, just as 'serious' photographers would go right on using film until digital was impossible to ignore.

The trouble was, bigger negatives and better lenses and shutters made the cameras bigger and heavier too. But in 1889 Edison had split the 2¾inch (70mm) Kodak film to get two strips 35mm wide; added perforations; and started to make movies. The idea of 35mm still cameras dated back to the first decade of the 20th century, and when Oskar Barnack was still

working on his prototype, there were already two American 35mm still cameras on the market, the Tourist Multiple and the Simplex. Both sold well. More than a dozen other 35mm cameras would appear over the next decade, some made in tiny numbers, but others selling very well indeed: the 00 Cartridge Premo Kodak of 1916, giving six 32 x 44mm pictures on imperforate 35mm film, sold some 315,000. Once again we see the conflict between size, quality and convenience. When the Leica appeared in 1925 it provided barely acceptable quality but very high convenience in a tiny camera:





### Nikon F 1959

The Nikon F put everything together: rapid lever wind (with motor-drive option), instant return mirror, auto-diaphragm lenses, single shutter speed dial with a full range of speeds, interchangeable viewfinders and quick, easy bayonet-mount lens changing. Its nearest rival was probably the 1953 Praktina, but only when equipped with a motor drive (to get the instant-return mirror). The F was a boxy, brutal machine, but nearly indestructible and

equipped from the start with a wide range of first-class lenses. Astonishingly they managed to progress from a coupled, clip-on selenium meter in 1959 to a through-lens meter built into the interchangeable pentaprisms, the original Photomic T-head of 1965.

### Canonet 1960

It's a boring little point-and-shoot; something that few keen amateurs would give a second glance. Except... It was probably the world's first modern auto-exposure camera, where you could set any shutter speed at any film speed, and the camera would choose the aperture for you. Clearly a waste of time for anyone who knew what they were doing. Then ask yourself how many cameras do not offer exposure automation today. Time and again, features that were dismissed at their introduction by serious photographers have found their way into the mainstream. One of the main drivers of progress has been manufacturers adding unnecessary or idiot-proof features to make photography easier.



### Rollei 35 1966

In the 1950s and 1960s, as films grew faster and sharper and less grainy, the original single-frame movie format of 18 x 24mm appeared in more and more cameras. Olympus PEN series cameras are probably the best known. They were pretty much killed off by the Rollei 35 (later B35 model pictured here): full-frame quality, in a camera that was about the same size as many half-frames. Admittedly it was only scale focus and the layout was weird, but astonishingly, substantially the same camera is available today, though at a very high price. Its original introduction and its continued existence are proof that in any era, there are always people who want something different – and are prepared to pay for it.

➤ the fast 35mm films of the mid-20s, designed for indoor shooting on stages, were grainier and less sharp than the outdoor films of a decade before.

Reportage as we know it had begun long before, with the invention of cheap photomechanical reproduction (above all, Klic's patents of 1890) and in 1904 the *Daily Mirror* was the first newspaper to be illustrated exclusively with photography. After an understandable hiatus during the Great War, reportage really took off in the 1920s, thereby setting the stage for a full-on 'arms race' between camera manufacturers,

catering to newspapers with deep pockets on the one hand and amateurs, eager to emulate the newspapers, on the other.

Old-fashioned news photographers continued to use their 9 x 12cm VNs or 4 x 5 inch Graphics. These were direct descendants of the hand-and-stand cameras of the 1890s, as were the quarter-plates still favoured by traditionalist amateurs. There were also a few vast, boxy reflexes, mostly quarter-plate. The miniature was coming in, though: anything smaller than quarter-plate. All formats, except non-press plate cameras, benefited from better focusing via

coupled rangefinders and reflex screens; faster lenses (which made the improved focusing all the more important); better viewfinders (and most cameras of the 1930s needed better viewfinders); coated lenses.

An aside on lenses is worthwhile here, even though it breaks our chronology. The Cooke triplet appeared in 1893, the direct ancestor of Rudolph's Tessar (1902). The first fluoride coatings appeared in 1936; the first multi-coating on Zeiss military equipment in about 1942. Voigtlander introduced the 36-82mm f/2.8 Zoomar in 1959, the first zoom for 35mm full-frame, but



### Konica Autoreflex T 1967

This is yet another of those cameras that put together existing technologies to make something new and important: a paradigm for all later cameras. Through-lens metering had been introduced in a production camera in 1963 (Topcon) and exposure automation with through-lens metering first appeared in the Contaflex Super BC in 1965 – but the Super BC had a leaf shutter and interchangeable front lens groups, instead of a focal plane shutter and proper interchangeable lenses. The Autoreflex T was a through-lens version of the Autoreflex of 1965, which just to add to the fun had offered switchable 18 x 24mm and 24 x 36mm formats.



### Konica C35 AF 1977

Like the 1960 Canonet earlier in the time-line, this is at first sight a boring little generic 35mm point and shoot – except for one unique feature, in this case autofocus. Although Leitz had been working on autofocus since about 1960, they were beaten to the marketplace by the C35 AF. Like automatic exposure, autofocus was widely dismissed by ‘serious’ photographers as being something that nobody needed; and like auto-exposure, it has since wormed its way into the vast majority of cameras sold today. The 1978 Polaroid SX70 was the first SLR to offer autofocus, with a sonar transponder, but because it was an integral-film Polaroid camera it was easy to dismiss it as a novelty.

patents go back to 1902 and zooms seem to have been in regular use in the movies by the late 1920s. And, in this era of video, in another chronology again, it's easy to forget that Kodak started the craze for home movies in 1923 with the 16mm format. For years, AP was called *The Amateur Photographer & Cinematographer*.

Although World War Two spurred progress in some fields, it slowed it in others: Leica's M3 (1954), the ultimate rangefinder camera, might have appeared half a decade earlier if not for WW2. The war's aftermath, the dead hand of Soviet occupation,

stifled progress still more. Although in 1884 (that year again!) C.R. Smith of New York had patented the first commercial SLR, the first SLR as we know it today was the Gamma Duflex (1948 – see timeline). The next camera with all the same features was the Nikon F in 1959. The Duflex was an exception, though: surprisingly many ‘firsts’ appeared piecemeal, on otherwise very ordinary cameras. Even then, they were sometimes forgotten before being revived: in all fairness, often because they were waiting for the technology to catch up with the idea. Voigtländer's Vitrona (1959)



### Sony Mavica 1981

As early as 1843, Alexander Bain had designed a means of transmitting images by telegraph; Shelford Bidwell's Scanning Phototelegraph of 1881 could send recognizable photographs; and the Mavica (sometimes held up as the first digital camera) was in essence a single-frame video camera, recording low-resolution images (490x570 pixels) on floppy disks. But often, it's as vital to know what doesn't work, as what does.

was the first camera with built-in electronic flash – but apart from the huge handle underneath to hold the batteries, it was a very ordinary scale-focus camera.

Through-lens metering first appeared in the Mec 16B in 1960 but in a 35mm production camera it would have to wait for Topcon in 1963, and through-lens exposure automation followed in 1965 – but on a leaf-shutter camera from Zeiss. The first SLR with TTL metering and a focal plane shutter was the Konica Autoreflex T (1967), and Konica also introduced autofocus in 1977 (see timeline). The first





### Kodak DCS 1991

With a searing 1.3 million pixels, the DCS was introduced 15 years after Steve Sasson made the world's first modern digital camera and failed to reach the minimal standard he had set for consumer digital cameras: 2 million pixels. However, speed trumped quality for newspapers, and most early adopters were

press photographers. Few others could have afforded them, anyway: the successor to the DCS, the 6-million-pixel DCS 460 (1994) listed for \$28,000. Until well into the 21st century, digital cameras could not touch film for a combination of price and quality. Exactly when (and whether) digital cameras became serious competitors for film is still being debated.

### J-Phone 2000

Put yourself in the position of a loyal AP reader in 1900, looking back over the 16 years since the magazine had been launched. Advances in photography had been staggering. Cameras were easier to use than ever before, delivered better quality, and were far more ubiquitous. Everything was so easy that concerns were being raised about young men taking candid pictures of young women: not only candid, but perhaps revealing a glimpse of ankle. Now, from the viewpoint of 2014, consider that 16 years ago this (rather primitive) camera phone, the first of its kind, was still a couple of years in the future; and think about the camera phones of today.



## 'Just as Kodak was heading to where digital could begin to rival 35mm film, the J-Phone went on sale in 2000. We all know what has happened since'

➤ autofocus 35mm SLR was the Pentax ME-F in 1981. But digital was already in the wings...

Although Texas Instruments had taken out a patent in 1972, it never commercialised it. In 1981 there was the Sony Mavica, in effect a freeze-frame video camera. But in 1975-76, Steve Sasson at Kodak had already invented modern digital photography, though it took until 1986 to get to even 1.4 million pixels: he wanted at least two million pixels, because that's what he calculated would equal the quality obtainable from Kodak 110 Instamatic, the bare minimum he regarded as adequate for amateur photography.

But just as Kodak's digital DCS-

series SLRs (launched 1991) were pursuing their long, painful climb to the point where digital could begin to rival 35mm film, something else happened in Japan in 2000. The J-Phone went on sale. This was the first phone with a built-in camera. We all know what has happened since. Not only was photography easier than it had ever been: suddenly, far larger numbers of people had cameras; carried them all the time; and could share the pictures very quickly via the internet.

On the upside, this allowed family and friends to stay in touch with one another with immediate, welcome pictures of friendly faces and family events. As a side effect – and it was

only a side effect – it led to the incredible immediacy of citizen journalism, including activist journalism (think of the recent Arab Spring). On the downside, it led to the witless assumption that everyone is interested in everyone else's business, all the time, with a resulting total overload of useless happy-snaps unless you were very selective indeed.

So maybe – just maybe, and on present showing it doesn't seem very likely – there is now room for a fourth strand in the history of photography. Just as the email led to a revival of what had seemed to be the dying art of letter writing, perhaps people will one day try to attract the attention of their friends (and social media 'friends') with quality rather than quantity. If they do: well, AP will always be more than happy to help.

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## LETTER OF THE WEEK

### Love for Laszlo

It is greatly heartening to see the word 'Amateur' written boldly now on every copy of our favourite magazine. I quote the words of Alfred Eisenstaedt, an AP icon. He wrote: 'Once the amateur's naive approach and humble willingness to learn fades away, the creative spirit of good photography dies with it. Every professional should remain always in his heart an amateur.'

I should like to bring to the attention of readers one of the most extraordinary photographs ever published by *Amateur Photographer*, back in AP 10 August 2013. It is a surreal photograph by Laszlo Kovacs of Kent, and shows in the foreground the strong figure of a young man dressed in a black and white loose shirt holding something precious, though we can't quite make out what. He is looking at an astonishing beautiful girl tying her shoelace and returning his gaze.


The girl is surrounded by incoherent images. The whole image seems to be that of a passing bus. This is certainly the greatest surreal photograph I have ever seen since the work of the young Lartigue. The title of the photograph is 'Love'.



'Love' by Laszlo Kovacs, which first appeared in AP in 2013


Perhaps you could reprint this marvellous picture for analysis by the poet Roger Hicks and please, please, more photographs by Laszlo Kovacs.

David Sherwin, Gloucestershire



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### People in pics

During the first week of September we holidayed in the Isle of Purbeck. And no, I did not set out to take the clichéd Corfe Castle rising out of mist shot, nor any hackneyed landscape devoid of human presence during the 'golden hour' – the kind of shot so-called serious landscape photographers bombard us with through their religious calling and which are appreciated only by other such religious zealots.

At 65 and nursing a beer belly, I decided to take it easy. It was, after all, a family holiday. I did take some scenic shots as a matter of course, to record the places we visited to remind us of what was a wonderful week

with fantastic weather. On our return, we had a quick peruse. I could not help but notice how refreshing and beautiful it was to see a pleasant scene that included man's presence, lit up in glorious bright sunshine with heavenly blue skies and fluffy clouds. No wonder such photographs have stood the test of time and are still popular for calendars and jigsaws, yet not the world of the camera club or photography magazine.

After experiencing the uplifting mood when viewing my 'chocolate box' photographs enlarged on our television screen, I realised how depressing it has become to see another 'golden hour' landscape without a human being in sight, as if humans had

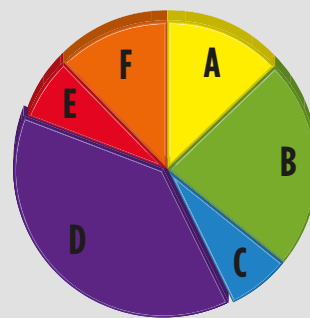
never set foot on this planet. It is like being 'punch-drunk'!

John Heywood, via email

**People can add scale, context and a sense of narrative to a landscape, as well as adding a compositional focal point, but they can also be a distraction. It depends on the person, their placement in the frame and how they interact with their surroundings – Nigel Atherton, Editor**

### A humble film user

Thank you for your article regarding the use of film in AP 20 September – it is very refreshing to know you haven't forgotten about it. I am a film user; digital photography is in my humble opinion a



### In AP 20 September, we asked...

Are you impressed or appalled at the idea of using 4K video for stills photography?

### You answered...

A I'm sold – it will be a useful tool that will transform my photography	13%
B I'd give it a go if it was available, but can't see a regular use for this feature	23%
C I'd try it, but I'd feel a little like I was cheating if I used it for stills	7%
D I've no interest in it as it is of no benefit for the type of photography I do	38%
E Although it would make my photography easier, the quality isn't good enough	7%
F It's cheating. I'd never use it and don't think other photographers should either	12%

### What you said

'What's the fuss? It's a version of continuous shooting, only at a much faster frame rate, surely? I like the idea' 'Photography is an art, not a craps shoot!'

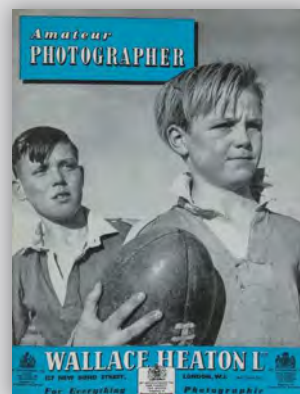
Join the debate on the AP forum

### This week we ask

What interests you most about photographic history?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

### Guess the date



**Win!** Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The 20 September issue's cover was from 19 December 1981. The winner is Tim Riches from the Isle of Lewis, who was the first correct entry drawn out of the hat

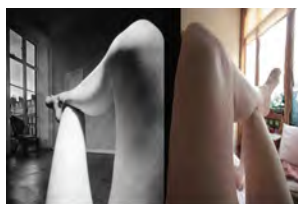


➤ case of 'shoot as many frames as you can, then pick one you like'. In the article, a website ([www.wycameras.com](http://www.wycameras.com)) is mentioned. I am on my way there myself. For anybody who does not know, West Yorkshire Cameras is situated in the beautiful Corn Exchange building in Leeds. I will report back to AP after my visit. Thanks again for a superb publication.  
**Ken Westmoreland, via email**

Thanks, Ken. One of the great things about photography is the diversity of ways in which people can enjoy it. Whether you dedicate your time to an iPhone Flickr gallery or making platinum prints from a wooden field camera, it's the passion and the end results that count, and AP will continue to reflect that in its editorial coverage –  
**Nigel Atherton, Editor**

## Homage to Brandt

I doubt whether many of your readers will be interested in my recreation of a Bill Brandt image, but here it is. Not as difficult to recreate as the 'Nude, London, 1952' image you used, perhaps (AP 13 September). This was one of five images I made for a panel competition at my local club



**AP reader David Reed recreates Bill Brandt's 'Nude, London, 1947'**

(Hampstead Photographic Society), entitled 'Equal-opportunities'. It didn't do very well – must have been my legs that the (male) judge didn't like!  
**David Reed, London**

You got the perspective about right but the lighting and the clutter in the background of the picture would probably have needed a bit more attention to have won over the judges, rather than your legs! –  
**Nigel Atherton, Editor**

## Slave to fashion

I disagree with some tropes of modern photography, most notably that water has to be photographed with very long exposures to smooth it out (I would rather see a sense of motion in depictions of water), and that all flower portraits must be a perfect image of a perfect flower (I prefer perfect images of imperfect flowers).

This year's APOY has already extended this set of tropes to include: street photography

means monochrome; and landscapes at dawn or dusk means exaggerated, unreal colour (HDR?).

While I do appreciate that judging in a competition such as this is dependent, in part, on personal taste, is it your intention to be a follower of fashion in this manner? As an example, was it really the case that 27 out of the top 30 pictures in the street photography round were monochrome?

I do find entering the competition provides a spur to my thinking about and improving my photography and the images I take, but increasingly find my taste and that of the competition diverging.

**Chris Walton, via email**

I agree with you, Chris, but we can only judge from what we receive and the majority of the best street shots submitted, for example, happened to be in monochrome. This is probably because the genre is so closely associated with photo history and classic black & white images that people instinctively 'see' the subject in monochrome. We did, however, choose a colour image as the winner.  
– **Oliver Atwell, Senior Features Writer**

## Contact

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## In next week's issue On sale Tuesday 14 October



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## Autumn landscapes

The most photogenic season of the year is upon us. Find out how to make the most of it

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As a big retrospective opens at the National Portrait Gallery, we look at the life and work of this legendary photographer

## Mastering video

Victoria Grech on the gear the serious DSLR videographer should have in their arsenal

# Photokina news special

Don't miss our round-up of all the new cameras and lenses that will be coming soon to a camera shop near you





Focal length: 329mm Exposure: F/5.6 1/160 sec ISO400 © Ian Plant

Focal length: 600mm Exposure: F/9 1/100 sec ISO800 © Ian Plant



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# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

## Adding a fill light

THIS is a picture of Camden town crier Alan Myatt, photographed by Theunis Viljoen using a Nikon D800 with a 50mm f/1.4 prime lens. The way that Theunis has managed to get really close to capture a dramatic and intimate view of the crier in detail is great. It's a bold

approach and one that has paid off. However, the downside of this is that the photographer and camera have cast a shadow over the subject. The following steps show how I would suggest you go about adding a fill-light effect in Camera Raw to brighten this image up a little.

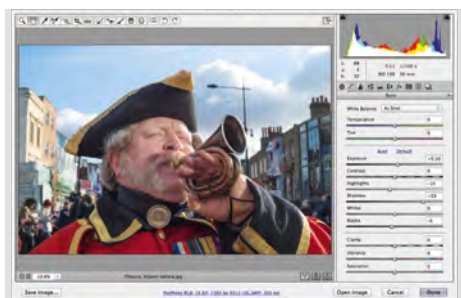
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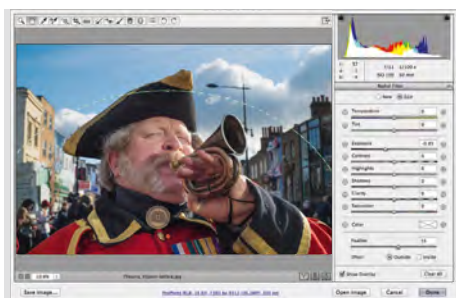


BEFORE



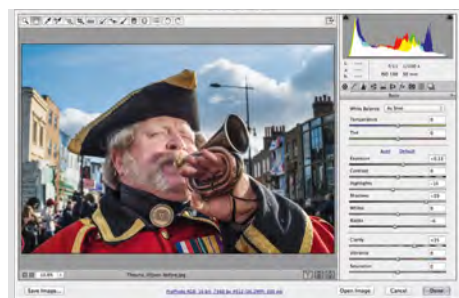
### 1 Fill-light adjustment

The first thing I did was to apply some Basic panel adjustments in Camera Raw to lighten the image and, in particular, lighten the body of the crier in the foreground. To do this, I used a positive Exposure adjustment combined with a strong positive Shadows adjustment.



### 2 Radial Filter adjustment

I also wanted to manage the sky and surrounding area, while preserving the original tones. I selected the Radial Filter tool and added the filter adjustment shown here, with the Outside area selected, and darkened the outer area using a negative Exposure adjustment.



### 3 Adding clarity

After adding the Radial Filter, I readjusted the Exposure slider in the Basic panel to compensate and set the Exposure to +0.55. I adjusted the Clarity slider to add more midtone contrast and to emphasise the detail in the subject, as well as adding crispness to the photograph.





BEFORE

AFTER

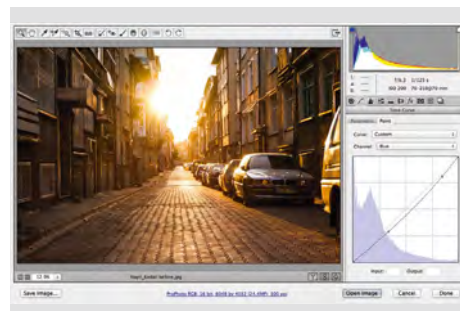
## Enhancing sunset colours

WHEN we think of sunset photographs we typically think of a landscape with a glowing sky as the sun goes down. But there are lots of ways you can make use of the light at this time of day. In this example, Hayri Kodak has shot into the sun while exposing for the detail in the street scene and letting the sun and sky be overexposed. The exposure in this photograph is therefore about right, but you do tend to lose the colour saturation you would get from using a darker exposure setting. The following steps show how I managed to add more contrast and more vibrance to the sunset colours in this scene using the controls found in Camera Raw.



### 1 Basic panel adjustments

The first step was to apply the Basic panel adjustments in Camera Raw. The most important thing was to increase the overall contrast, which I did here by taking the Contrast slider all the way to +100. At the same time I raised the Shadows slider to +60 and also increased the Clarity to add more definition to the cobbled street.



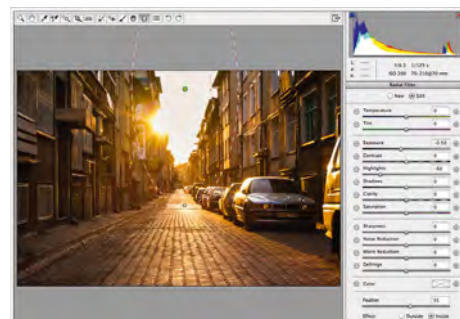
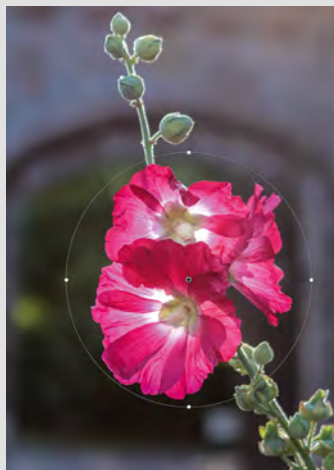
### 2 Tone Curve colouring

Next, I selected the Tone Curve adjustment in Camera Raw and went to the Point Curve editor. Here, you will notice there is a colour channel menu, and by selecting the Red and Blue channels I was able to manually adjust the curve shape in each to add a strong, warm colour overlay effect to the photograph.

## Radial Filter adjustments

THE Radial Filter is a new addition to Camera Raw and was first introduced in Camera Raw 8 for Photoshop CC and Lightroom 5. It is similar to the Graduated Filter in Camera Raw, except that it allows you to apply radial adjustments instead of linear ones. The Radial

Filter adjustment sliders are the same as for the other local adjustment tools and allow you to apply an effect inside as well as outside the selected area, and also adjust the desired amount of feathering. And like the other local adjustment tools, you can apply multiple effects to an image. In the example shown here, I added a single Radial Filter adjustment and adjusted the sliders to darken the outer area.



### 3 Radial Filter adjustment

Finally, I used the Lens Correction panel to apply a straightening adjustment and added a Radial Filter adjustment to the top of the image. In this instance I applied an Inside adjustment with a wide feather radius and adjusted the Exposure and Highlight sliders to darken the sky slightly.

**Martin Evening** is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)



# Amateur Photographer

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## Classics Revisited

# Amateur Photographer

## 6 January 1965

**Phil Hall** and **Andrew Sydenham** look to recreate a classic AP cover from 1965

### The original

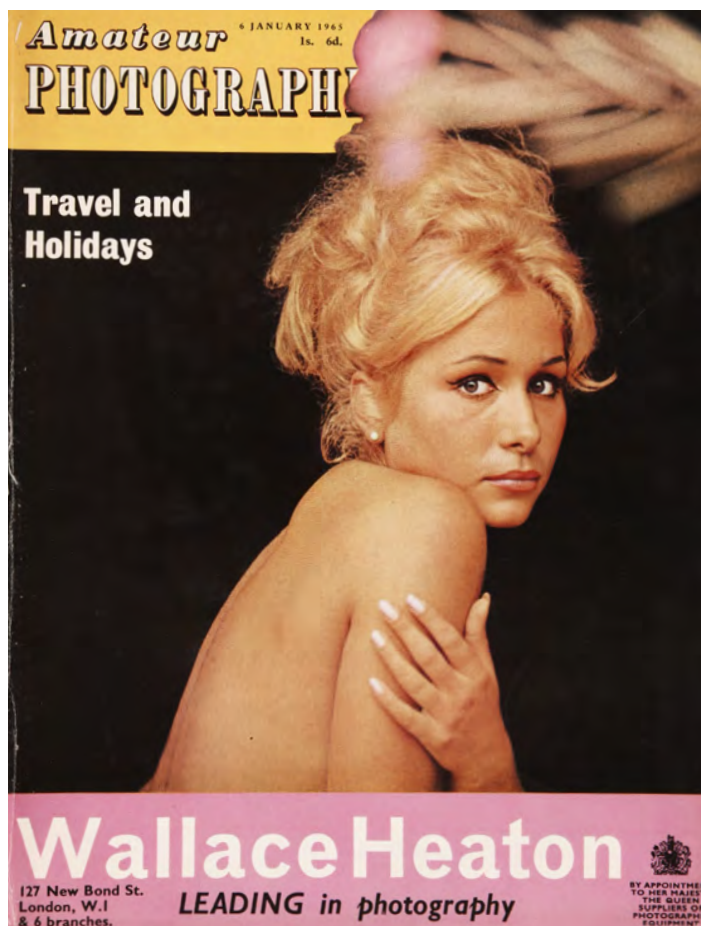
#### Amateur Photographer

##### 6 January 1965

We don't know who shot the original cover, but it has bags of impact, with an incredibly strong gaze looking back at the reader. While it perhaps looks like a printing error on the top right-hand side, it actually appears to be a de-focused piece of wheat or barley, for some reason. Can anybody speculate what it could be? It also appears there may be a smudge from the printing rollers.

### Our version

For our shot, we opted to keep the random de-focused element out of the final shot, deciding instead to go for a cleaner background. For the shoot, we used a single large softbox and black background, with a couple of large white reflectors positioned either side of our model to diffuse the light.



Rather than looking to recreate an iconic shot from a leading photographer as we've done previously in other Classics Revisited, we're going to break with convention slightly for this instalment. As part of AP's 130th celebrations we've decided to look back through the extensive AP archive and reproduce a classic cover from the magazine's back catalogue.

After a fair amount of research and with so many issues to draw inspiration from, we've opted for a cover from the Sixties, specifically the AP January 6, 1965 cover.

This cover really stood out for us, and the image has a lovely quality to it that's in keeping with the era – at the time, photography was being shook up by the likes of Bailey, Duffy and Donovan. Perhaps just as interesting though is looking at the editorial style from this era. The clean background with an incredibly simple three-word coverline is in marked contrast to modern-day covers that need to work much harder to inform you what's actually inside the magazine, while the bottom strip advertising is not something commonly done today. Interestingly, Wallace Heaton was a London-based independent photo retailer that was sold to Dixons back in 1972.

To bring our version up-to-date, we'll use AP's latest masthead in place of the original, but otherwise we'll try to stick as closely to the original as possible.

### FURTHER READING

#### Old issues of AP

Evaries



You'll find an abundance of vintage copies of AP on eBay that date back through the magazine's illustrious 130 years. These issues offer a fabulous insight into the world of photography at the time.

#### Terence Donovan Fashion

£45, Art/Books, 2012



ranked among the greatest of British photographers.

Terence Donovan was an icon of the Sixties and one of the foremost photographers of his generation. It's fair to say that he can be

#### Zeitgeist and Glamour

£40, Prestel, 2011



some of the most celebrated photographers of the era.

For a wider viewpoint on this golden age, this book looks at photography from the '60s and '70s, with images from



## HOW WE RECREATED THE PICTURE



### 1 Get the look

Before we start shooting, we need to get the look right – specifically the hair and make-up. So with the help of a make-up artist, we set to work to give our model Angelique a Sixties makeover in order to recreate the original model's style.



### 2 Reflector

To help produce the warm golden glow in the original shot, we'll use a golden reflector to bounce some of that rich colour back onto our model. We'll also use a chair to help when posing our model, to help positioning.



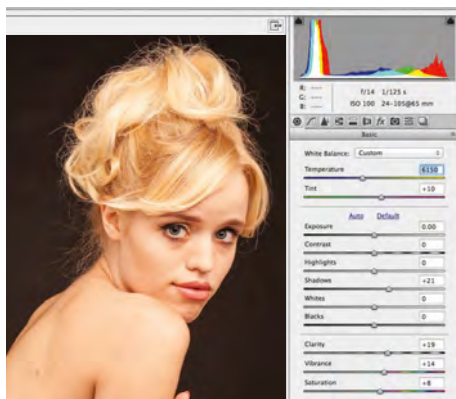
### 3 Lighting

The lighting for the original is actually quite straightforward, so to mimic this we'll use a large softbox positioned just off to the camera and above, while we'll use a Colorama black background as well as two large reflectors either side.



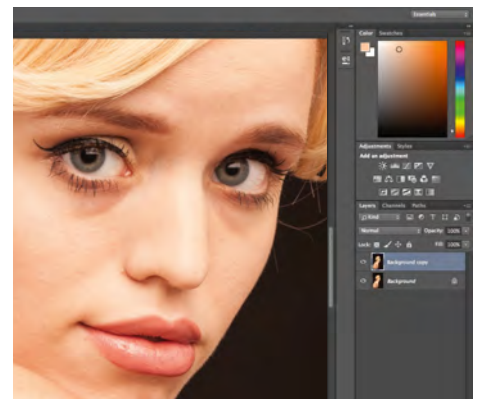
### 4 Shooting

With everything set-up, it's time to shoot. We'll shoot from a slightly lower angle with a moderate telephoto focal length, and then it's a question of trying to get our model's look, gaze and expression to match those of the model in the original shot as close as possible.



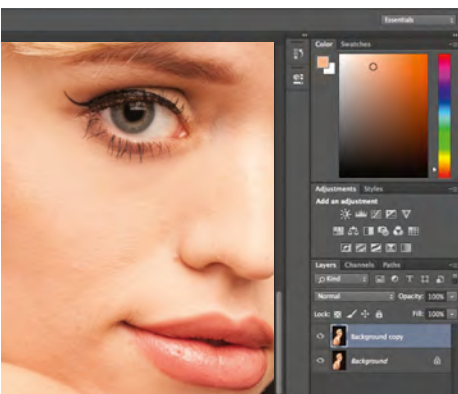
### 5 Raw processing

Only a small amount of processing is required here. First we'll warm the Temperature up a touch then make a few minor adjustments to just lift the image a bit. This was predominantly done via the shadows and clarity.



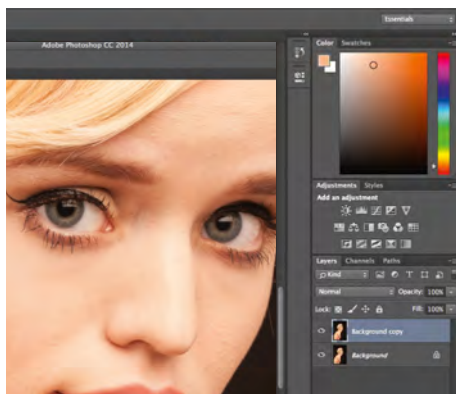
### 6 Retouch

The bags under our model's eyes are a little too pronounced, so we'll take the edge off these by selecting the Brush tool. Next we'll take a sample colour that we want to use by hitting Alt, then reducing the Opacity, we'll brush over these.



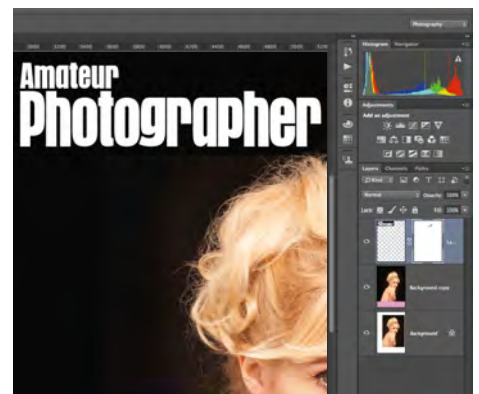
### 7 Healing brush

To get rid of any other minor blemishes, we'll use the versatile Healing Brush Tool and just move over our subject, tidying up any unwanted marks that we spot along the way before turning our attention to the eyes.



### 8 Lift eyes

While we've lightened underneath the eyes, they still need brightening themselves. We'll use the Dodge tool to achieve this with the Range set to Midtones and a low Exposure, before brushing over the eyes to lift them.



### 9 Add logo

The final touch is to add the modern-day AP Logo. In this case we're using a JPEG file that we've copied and then pasted into our image, using the Transform tool to adjust the size of the logo.



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Nikon D610 + MB-D14 Grip Kit.....	£1,575.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor.....	£1,799.00
MB-D14 Grip for D610.....	£195.00
Nikon D7100 SLR body.....	£799.00
Nikon D7100 + MB-D15 Grip Kit.....	£1,059.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£965.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit.....	£1,095.00
Nikon D7000 SLR body.....	£579.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£699.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,159.00
Nikon D7000 + MB-D11 Kit.....	£789.00
Nikon D5300 SLR body.....	£545.00
Nikon D5300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£595.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£879.00
Nikon D5200 SLR body.....	£425.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£485.00
Nikon D3300 SLR body.....	£349.00
Nikon D3300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£415.00
Nikon D3200 SLR body.....	£279.00
Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit.....	£339.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£2,295.00
Nikon Df SLR body, chrome or black finish.....	£2,195.00

#### NIKON 1 SYSTEM

Nikon 1 V2 10-30mm Kit.....	£659.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit.....	£799.00
Nikon 1 S1 11-27.5mm Kit.....	£475.00
Nikon 1 S1 11-27.5mm + 30-110mm Kit.....	£595.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£749.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£949.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£425.00
Nikkor VR 11-27.5mm f/3.5-5.6.....	£169.00
Nikkor VR 10-30mm f/3.5-5.6.....	£145.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
Nikkor 10mm f/2.8.....	£179.00
1 Nikkor AW 10mm f/2.8.....	£299.00
Nikkor 18.5mm f/1.8.....	£179.00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£545.00
Nikon SB-N7 Speedlight.....	£139.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

#### NIKON COOLPIX

Nikon Coolpix A.....	£849.00
Nikon Coolpix P7800.....	£499.00

#### AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£545.00
AF-S 35mm f/1.8G DX.....	£149.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£639.00
AF-S 12-24mm f/4G IF-ED DX.....	£829.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£439.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,049.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£145.00
AF-S 18-55mm f/3.5-5.6G VR II ED DX.....	£199.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£209.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£475.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£585.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£675.00
AF-S 18-300mm f/3.5-6.3G ED VR DX.....	£629.00
AF-S 55-200mm f/4.5-6.3G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£279.00

#### AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£619.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£369.00
28mm f/2.8D AF.....	£245.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00

50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£299.00
105mm f/2D AF-DC.....	£799.00
135mm f/2D AF-DC.....	£1,025.00
180mm f/2.8D AF IF-ED.....	£695.00

#### AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,469.00
AF-S 28mm f/1.8G.....	£499.00
AF-S 35mm f/1.4G.....	£1,299.00
AF-S 35mm f/1.8G ED.....	£449.00
AF-S 50mm f/1.4G IF.....	£275.00
AF-S 50mm f/1.8G IF.....	£149.00
AF-S 58mm f/1.4G.....	£1,499.00
AF-S 85mm f/1.8G.....	£379.00
AF-S 85mm f/1.4G.....	£1,179.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,310.00
AF-S 16-35mm f/4G ED VR.....	£829.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,425.00
AF-S 18-35mm f/3.5-4.5G.....	£519.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,235.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£405.00
AF-S 24-120mm f/4G ED VR.....	£799.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£649.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,599.00
AF-S 70-200mm f/4G VR IF-ED.....	£949.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£435.00
AF-S 80-400mm f/4.5-5.6G VR ED.....	£1,899.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,679.00
AF-S 200mm f/2G VR II IF-ED.....	£4,099.00
AF-S 300mm f/4D IF-ED.....	£1,029.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,039.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,595.00
AF-S 400mm f/2.8E VR FL ED.....	£10,399.00
AF-S 500mm f/4G VR IF-ED.....	£5,845.00
AF-S 600mm f/4G VR IF-ED.....	£7,050.00
AF-S 800mm f/5.6E VR FL ED (inc. TC800-1.25E ED teleconverter).....	£13,995.00

TC-14E II 1.4x teleconverter.....	£309.00
TC-14E III 1.4x teleconverter.....	£449.00
TC-17E II 1.7x teleconverter.....	£309.00
TC-20E III 2x teleconverter.....	£389.00

#### AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£185.00
60mm f/2.8D Micro.....	£365.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£375.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£619.00
200mm f/4D AF Micro IF-ED.....	£1,195.00

#### NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£335.00
SB-700 Speedlight.....	£229.00
SB-300 Speedlight.....	£119.00
SB-R1C1 Close-Up Commander Kit.....	£559.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£269.00
SB-R200 Wireless Remote Speedlight.....	£159.00

#### MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00

#### ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
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#### SPECIAL PURPOSE: PERSPECTIVE CONTROL AND MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,455.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,395.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,275.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925

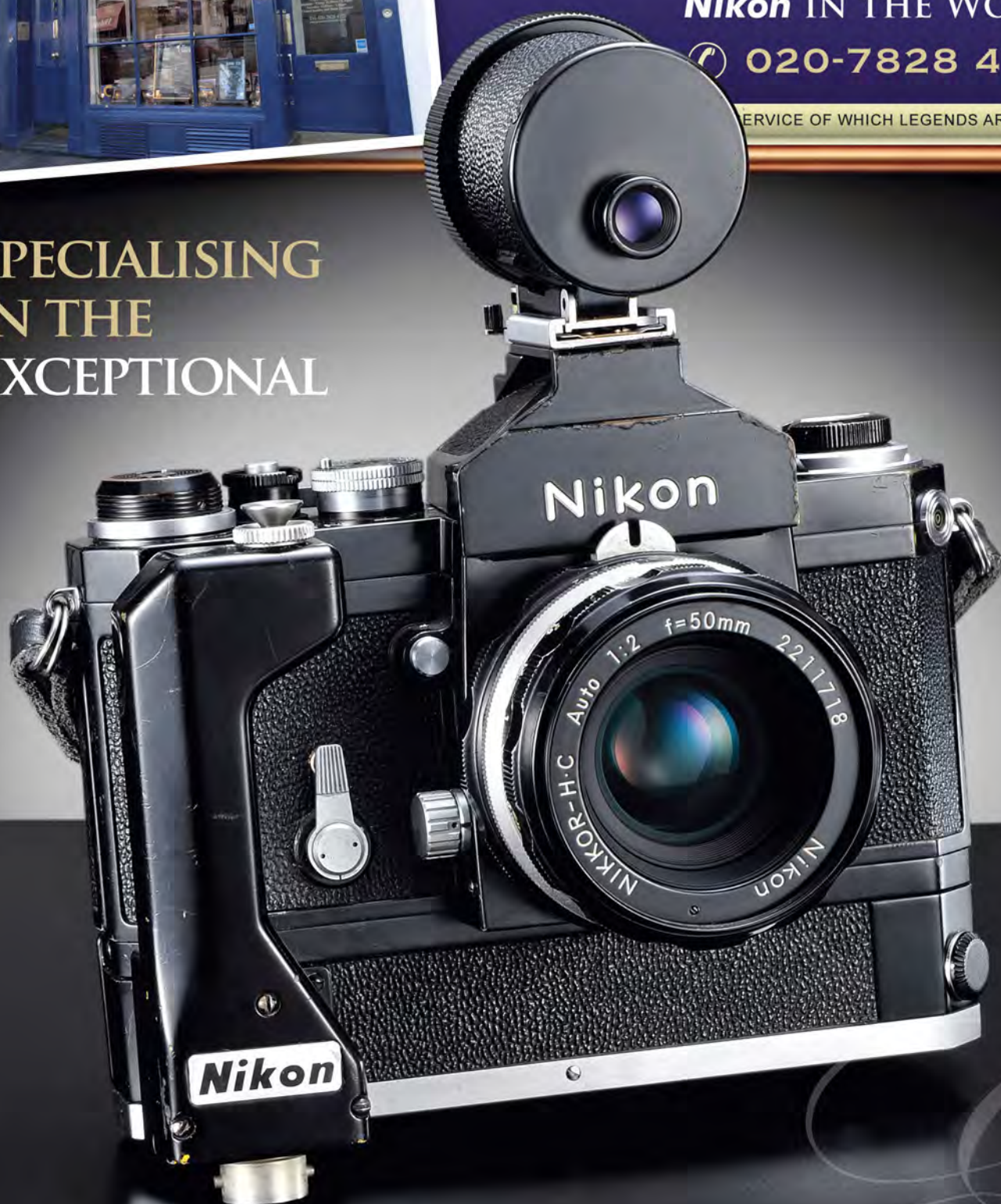


PROBABLY THE WIDEST RANGE  
OF NEW & SECOND-HAND  
**Nikon** IN THE WORLD

☎ 020-7828 4925

SERVICE OF WHICH LEGENDS ARE MADE

SPECIALISING  
IN THE  
EXCEPTIONAL



#### THE NIKON F HIGH SPEED SAPPORO CAMERA

In late 1971 the Nikon F High Speed camera was released. This motor drive permitted shooting up to seven frames per second (fps) and controlled by a button on the front switch unit; the reflex viewing mirror must be in the lock-up position and only shutter speeds 1/250 to 1/1000 sec. can be used. Shooting rates of two to four fps and single frame are governed by a second button at the rear of the unit. At two fps, permissible shutter speeds are 1/8 to 1/1000 sec.. At three and four fps, speeds are 1/125 to 1/1000. The Nikon F High Speed 7 fps was supplied with an optical zoom viewfinder which had a range of 135-300mm. Accessories include a battery pack, power cord and eye-level finder with an accessory shoe. The 7 fps version was Nikon's first High Speed Camera and was used at the Winter XI Olympic Winter Games held from 3rd to 13th February 1972 in Sapporo, Hokkaido, Japan. Amongst collectors it has become known as the Nikon F High Speed Sapporo. According to our research, only 54 examples of this camera were made, making it one of the rarest and most desirable of all Nikon cameras.



ON SALE  
14 OCT

# Amateur Photographer

## In next week's issue

Own a **signed print** from your favourite photographer and raise money for the NSPCC.

To celebrate **AP's 130th birthday**, we have teamed up with the world's leading photographers, plus the **NSPCC** and **Photobox** to offer you the chance to win one of 130 iconic prints.

We have limited-edition prints from the likes of **Gered Mankowitz, Art Wolfe, Steve McCurry, Charlie Waite, Steve Bloom, Tom Stoddart, Joe Cornish** and **Clive Nichols** and you could own one of them just by supporting our campaign.

For full details, pick up next week's *Amateur Photographer* - on sale **14 October**.

**PLUS**

**FREE**

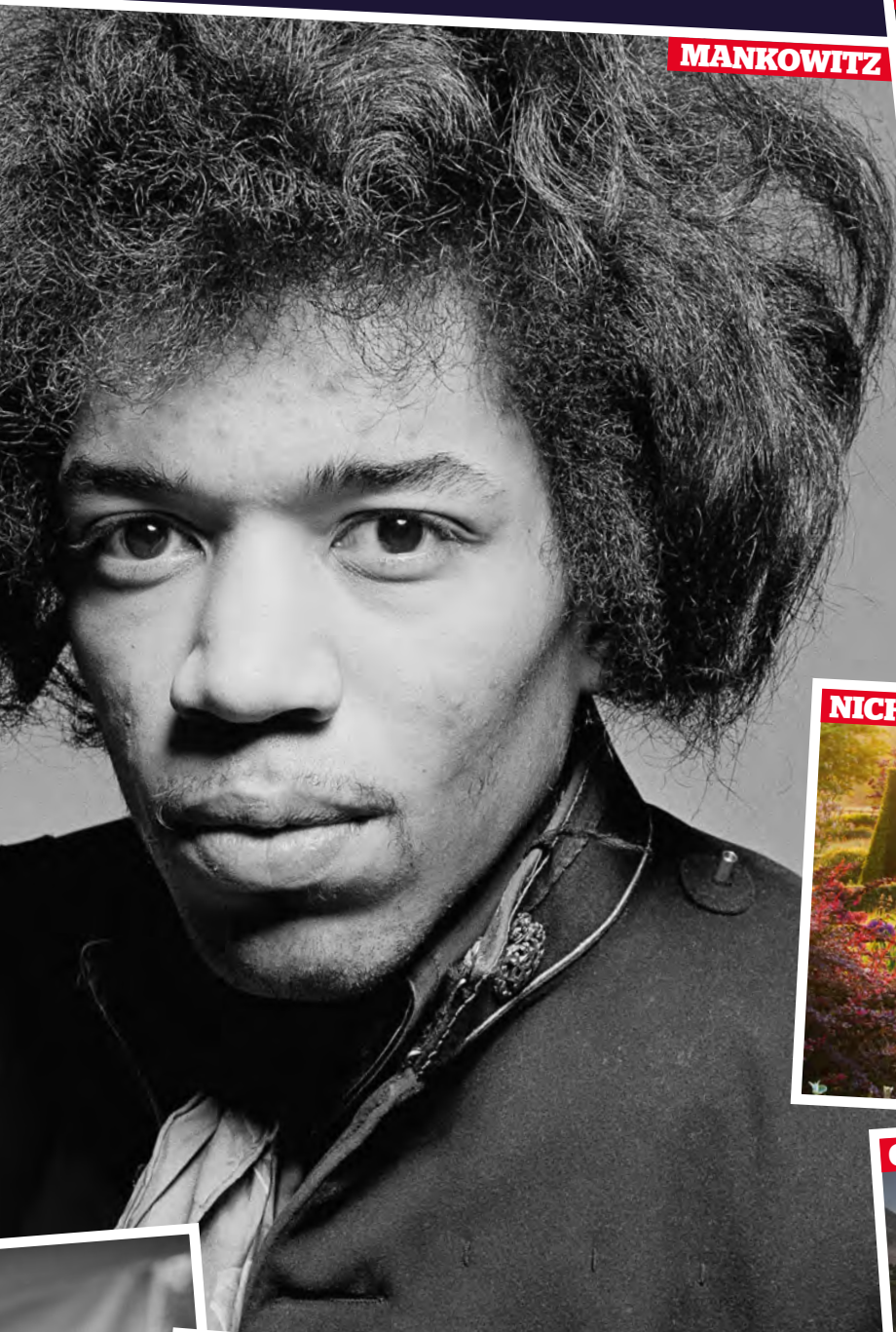
limited-edition lens cloth\* and token 2 of our competition to win a **Leica M** and lens worth **£6,300**

\*FREE GIFT NOT AVAILABLE FOR DIGITAL AND OVERSEAS READERS

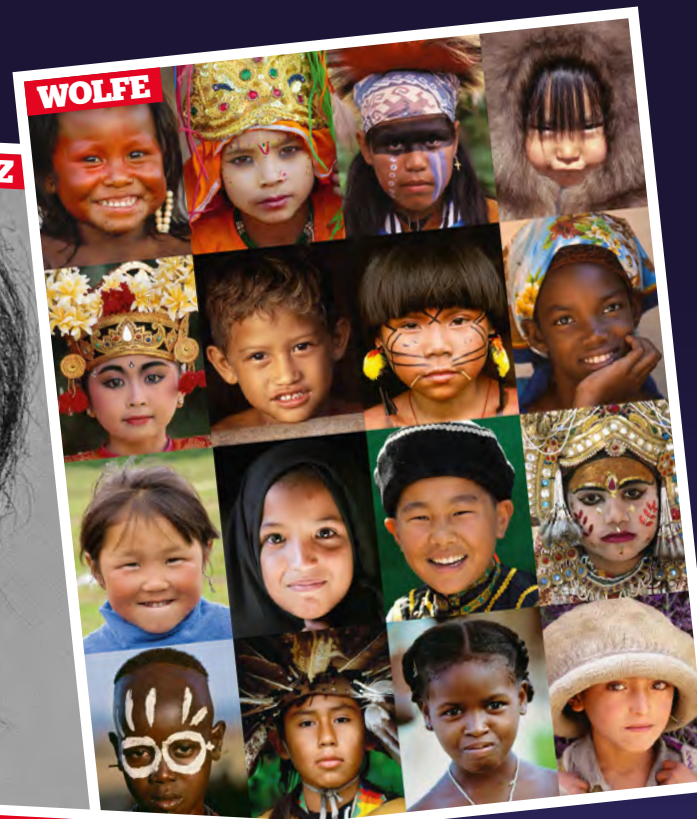
Amateur  
**Photographer**  
WHAT DIGITAL  
**Camera**

**STODDART**





**MANKOWITZ**



**WOLFE**



**NICHOLS**



**CORNISH**



**BLOOM**

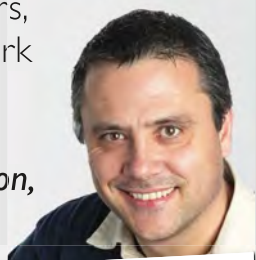


**WAITE**



## Improve Your Photography

'There is no better way to learn and improve our photography than to enrol on a proper course, led by qualified and experienced tutors who can offer one to one coaching and guidance. Our own SPI courses have been created by respected tutors, with the collaboration of the *Amateur Photographer* and *What Digital Camera* teams, to ensure they're tailored to the needs of our readers, and by allowing you to work at your own pace they're ideal for those of us with busy lifestyles.' **Nigel Atherton**, Group Editor



### Student profile

'I enrolled on an SPI course because I felt my progress had levelled off, and I wanted professional guidance as to how I may improve. So far, I have enjoyed the course, the tutor guidance is very helpful, and the flexible nature of the course fits well with my busy working life.' **Stephen Dale**



ALL PICTURES © STEPHEN DALE

## How the course works

**A**s this is a home study course, students are free to work at their own pace and in their free time. There are no classes to attend, the course is all-year round and you can enrol at any time.

On joining, you receive the course manual and the module

book, which outlines the work you need to submit to your tutor as you progress through the course. You can work to suit your own schedule, but 10 modules should be completed within two years.

Students are assigned a personal tutor who is responsible

### Course outline

**T**he course consists of 10 in-depth modules, designed for a person with a confident grasp of photographic technique who wants to learn how to capture and process a digital image to a high standard. The fully illustrated course workbook covers everything students need to know to complete the course successfully.

#### FINDING OUT ABOUT YOU

Approach a wide variety of subjects and give your tutor an insight into your photography.

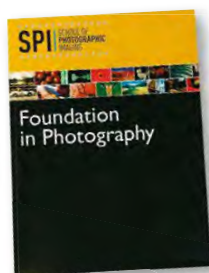
#### COLOUR CONTROL IN SOFTWARE

Correct colour casts in your images – creatively adjust colour in your images for effect.

#### EXPOSURE

Master exposure for highlight and

## Also Available



### Foundation in Photography

Learn how to take images of a high technical standard and artistic quality, from the basics of composition to shutter speeds and movement.



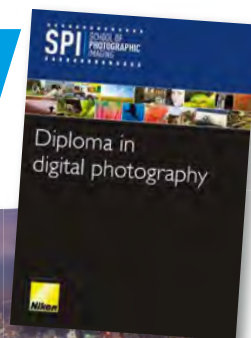
### Foundation in Digital Imaging Techniques

Take control of your images and master the techniques of digital

# www.spi-photograph



# ITAL PHOTOGRAPHY



## WHY SPI?

- Master your camera and hone your photography skills.
- Study in your own time and at your own pace.
- Receive detailed feedback from an expert photographer.
- Plus get a massive 50% discount on the full price of an annual subscription to *Amateur Photographer* or *What Digital Camera*. (Overseas students receive a 40% discount).

## ANY QUESTIONS?

For more information or to enrol on a course please contact the course administrator on 0203 148 4326 or email [spiadmin@timeinc.com](mailto:spiadmin@timeinc.com)

for providing written feedback and guidance, and who will be able to answer any questions. Tutors are fully qualified photographers and either teach photography professionally or have extensive occupational experience within the field.

On successful completion of the course you will receive a certificate graded and signed by your tutor and the SPI senior tutor.

shadow detail and predict the range of tones your camera can record.

### IDENTIFYING TONES

Learn how to use the Levels tool to adjust contrast and brighten your images.

### USING CURVES

Be confident when using curves – create complex curves to adjust contrast.

### WHITE BALANCE SETTINGS

Identify common types of light and decide on the best white balance setting to suit your light source.

### RETOUCHING

Learn how to use filters and various tools to remove dust and unwanted objects from images.

### SHARPENING

Sharpen images using unsharp

masking in your image-editing software and analyse your results.

### WORKING IN MONOCHROME

Selectively convert a colour image to monochrome and tone a monochrome image.

### A DIGITAL PORTFOLIO

Students select a coherent set of images for a portfolio and produce good-quality prints for presentation.

## n in Digital echniques

imaging software to edit and enhance your photographs.



## Foundation in Digital Photography

Learn how to utilise your camera's various tools and settings to take exquisite images and push your photography to the next level.

# my-courses.com



**T**hroughout its history, *Amateur Photographer* has been synonymous with photographic adverts. Since the first issue, the adverts in AP have been pored over by photographers keen to find the best prices for both new and used equipment. Over time the adverts have changed as much as the magazine has, so we decided to look back over the past 130 years of adverts, telling the story of how photography has changed – from the photos taken to the cameras themselves.

Perhaps the most unusual advert was for the Coventry Machinist Company Limited, which advertised its tricycles as 'especially adapted for amateur photographers on the road'. At the time AP was launched, cycling was starting to reach the masses: in

On the back cover, the London Stereoscopic Company, based at 110 and 108 Regent Street and 54 Cheapside, was offering 'free



lessons in amateur photography to purchasers of superior sets of apparatus'. Its studio was reserved 'exclusively for amateurs'. The company took out another full-page advert in the 26 December issue offering 'practical presents for Christmas and New Year', including a camera kit that included 'sensitised paper, developing solution, toning solution and hypo-sulphite of soda'. Inside that first 14-page issue were



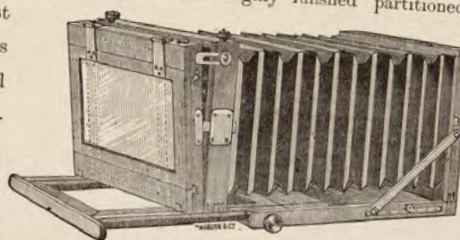
DEC. 26, 1884.]

THE AMATEUR PHOTOGRAPHER.

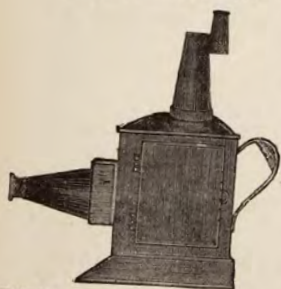
189

Stereoscopic Company,  
108 and 110,  
Regent Street.Stereoscopic Company,  
64,  
Cheapside.PRACTICAL  
FOR  
ChristmasPRESENTS  
AND  
New Year.

Complete Sets of Photographic Apparatus, in highly finished partitioned Box, containing Camera

and Lens of the best  
workmanship, Dry Plates  
(Edwards'), Sensitized  
Paper, Developing Solu-  
tion, Toning Solution,  
Hypo-sulphite of Soda,  
Printing Frame,Developing and other  
Vulcanite Dishes, Ruby  
Lamp for Developing,  
Measuring Glass, &c., &c.  
With a copy of the "ABC  
of Photography," written  
especially for Beginners.

- |                          |         |                                    |          |
|--------------------------|---------|------------------------------------|----------|
| 1. The Beginner's Set .. | £2 2s.  | 3. The Amateur's Set (superior) .. | £5 5s.   |
| 2. The Amateur's Set ..  | £3 10s. | 4. The Cyclists ..                 | £10 10s. |

OPTICAL LANTERNS,  
With all modern Improvements, including a Series of Slides,  
Moveable and otherwise.

1, 1½, AND 2 GUINEAS.

FREE LESSONS IN PHOTOGRAPHY  
(To Purchasers of superior sets of Apparatus).A STUDIO IS RESERVED EXCLUSIVELY FOR AMATEURS,  
Printing, development of plates, making up Albums, as well as supplying dry plates, chemicals, &c.,  
the Company undertake to execute on reasonable terms.

PRIZE MEDALS.—London, Paris, Vienna, Berlin, New York, Philadelphia, Sydney and Melbourne.

LONDON STEREOSCOPIC COMPANY,  
108 & 110, REGENT STREET, & 54, CHEAPSIDE.

just three adverts. Tucked away on the last column were adverts for EA Hume of 11 Dale Street, Birmingham, promising 'photographic apparatus, chemicals and materials of every description at lowest London prices'. Photographic engineer H Rock was keen to promote his new silver-steel rotary burnisher 'for burnishing portraits and rendering them equal to enamelled prints, giving them a glassy appearance... the burnishing bar is made of the best and hardest silver steel, made especially by the proprietor, and is his secret'. And finally, A Brothers of 14 St Ann Square, Manchester, advertised its 'photographs on canvas, no gelatine used'.

Classified advertising had picked up by the following issue, where the three original advertisers were joined

**Above: The London Stereoscopic Company's advert for its Christmas presents, taken from AP 26 December 1884**

**Right: The reader classified adverts from the very first issue of AP. It includes an advert for an '8ft by 6ft' background from JH White, of St Peter's Vicarage, Croydon**

by the Andrew Thompson Yacht Agency, which promoted its 'sailing yachts for sale or hire' – the publisher must have been pleased with the money from this related pastime.

By the 7 November issue the advertising had reached its second column. Advertisers now included retouchers, printers, *The Amateur Photographer's First Handbook of Photography* and artistic backgrounds. A couple of issues later, the first advert with an image appeared, for 'Dissolving views. Chatham Pexton. Polytechnic slide painter and manufacturer.' These biennial lanterns could project two slides and dissolve them into each other, creating fading effects, such as a day scene into a night scene.

## First-issue reader ads

THE FIRST issue also featured the first reader classified adverts in the *For Sale and Exchange* section. Rules stated that 'Four penny stamps for twelve words or less, and one for every additional three words must be enclosed with each advertisement, together with the name and address of the sender. A single figure or group of figures, undivided by letter space, stop or word, counts as one word; compound words count as two words'.

Among the first reader adverts was one from Mr Pettit of Keswick, who wanted '£4 10s cash, a first class whole plate portrait lens by Vogel, not tarnished'.

### For Sale or Exchange.

**RULES.**—Four penny stamps for twelve words or less, and one for every additional three words must be enclosed with each advertisement, together with the name and address of the sender. A single figure or group of figures, undivided by letter, space, stop or word, counts as one word; compound words count as two words.

**N.B.**—Trade Advertisements cannot, under any circumstances, be inserted in this column. Such Advertisements can be inserted elsewhere at the Trade Scale, which may be obtained on application.

What offers in lenses for 12 vols. of the *Lancet*, well bound, from 1851 to 1856?—N. 17, Trinity Street, Ryde.

Instantograph, ½ plate, lens, shutter, double back, tripod, Ruby lamp, dishes, &c.—Lahy, 19, Ducie Street, Liverpool S.

For £4 10s. cash, a first class whole plate portrait lens, by Vogel, not tarnished. On approval. Address—H. H., care of Mr. Pettit, Keswick, Cumberland.

Scenograph camera, lens, tripod, complete, very light, for 6½ in. by 4½ in. plates. Exchange Cyclostyle or gold albert.—A. Bugg, Stowmarket.

½ plate camera, by Watson & Son, in leather case, with three double slides, swing back, every improvement, with lens, Ross, or would exchange for a good tricycle.—A. J. Wellsted, Boulevard, Hull.

12 by 10 mahogany camera, with two good lenses, for views and portraits, by Clifford, London, with 12 by 10 printing frame and dishes, and box for chemicals, all as good as new. Cost some years ago £40; will take £6.—A. J. Wellsted, Boulevard, Hull.

One ½ plate camera, Lancaster's, complete, two dark slides, four dozen plates, instantaneous shutter, &c., quite new. Price £3 10s. the lot.—Desborough, High Street, Daventry.

Excellent background, 8 ft. by 6 ft., by Stanley. Cost 27s.; will take 18s., or offers.—J. H. White, St. Peter's Vicarage, Croydon.

Camera, complete apparatus and instructions for producing instantaneous and ordinary photographs, 4½ in. by 3½ in. Only £2 12s.—L. Underwood, 13, Hanover Terrace, Regent's Park, London.

Wanted a ½ plate camera and lens, legs, &c., instantograph preferred. Will give good 12 bore double central fire gun.—A. Halpin, 22, Belsize Square, N.W.

Wanted Dallmeyer's 3A or 3B lens. Exchange new double cylinder engine, 3 in. bore, 4½ in. stroke.—C., 24, High Street, Sunderland.

What offers in photographic apparatus for odd magazines, clean? Four at 2s. 6d., eight at 1s., thirty at 7d., hundred at 6d., twenty at 3d., thirty at 1d.—Hypo, 31, New Street, Ashford, Kent.

Wanted modern photographic apparatus, for outdoor ½, ¼, or 7½ by 5.—John Whitfield, Scarborough.



THE AMATEUR PHOTOGRAPHER ADVERTISEMENTS

June 15, 1918.

**"Ensign" Photography**

is the perfected medium of picture-making all British apparatus and material. Get an "Ensign" Camera and take photographs of the homefolk that you can send to the boys at the front. Nothing you can give greater pleasure.



**Houghtons, Ltd.,**  
MANUFACTURERS OF CAMERAS  
88/89, HIGH HOLBORN, W.C.1.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

THE AMATEUR PHOTOGRAPHER ADVERTISEMENTS

June 15, 1918.

In these days, when almost everybody is engaged on National Service in some form or other, you have many opportunities of taking snapshot pictures showing what you and your friends did in the Great War. You will treasure these photographs in a few years' time when it is impossible to obtain anything like them. To get natural photographs in home surroundings, or in places where your activities are centred, you must take these pictures yourself. Every picture will be crammed with human interest for you and for your friends. Don't let the summer days go by without using your camera. The light is at its best at this time of the year, and there can be no failures with

**"Ensign" Cameras & Films.**

"ENSEIGN" PHOTOGRAPHY means picture-making with British-made apparatus and material throughout.

"ENSEIGN" ROLL FILMS will fit any Bull Film Camera and give the finest results. Your Dealer will tell you which size of film you require.

"ENSEIGN" CAMERAS are made for use with film or plate in all sizes from 1/4 inch to 4 inches. Prices from 10/- upwards.

Sold by all Photographers Dealers.

**HOUGHTONS LTD.,** Manufacturers, 88/89, High Holborn, London, W.C.1.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

created a new breed of photographers. The pastime grew significantly in the years leading to the start of the Great War. In the first 20 years of *Amateur Photographer*, the magazine had expanded to 24 pages, not including advertising. The advertising of cameras and lenses became more prominent, with companies such as Houghton promoting its Ensign box cameras.

### The Great War

During the First World War, adverts were themed round the events of the time. Companies looked for angles to promote their products to those who hadn't gone off to fight. One advert for Ensign cameras encouraged photographers to take 'snapshot pictures showing what you and your friends got up to during the Great War. You will treasure these photographs in a few years' time when it is impossible to take anything like them.' A similar Houghton's advert for Ensign told civilians to 'take photographs of the homefolk, so that you can send prints to the boys at the front. Nothing you can send can give greater pleasure.'

Meanwhile, the Practical Correspondence College Ltd took out two-page adverts encouraging photographers to learn how to take better images with its home learning course, so that they could make their hobby 'pay in the future' by earning war bonds or cash from selling their images to illustrated periodicals.

### Photography for the masses

Over the following months and years the advertising grew issue by issue, in line with the popularisation of photography as a pastime. In January 1900, AP mentioned the Kodak Box Brownie camera for the first time – a camera so affordable

Above: Two Ensign adverts from the First World War

Below: The first mention of the Brownie. Note the image printed upside down!

that it cost just five shillings. To put this in perspective, *Cornhill Magazine*, in 1901, recommended that a weekly family budget allowance for beer and tobacco should be two shillings and nine pence. So the average middle-class person wanting a Box Brownie would have to forgo a few pub trips and cut down their smoking for a fortnight; not much different from buying a cheap compact digital camera now.

The affordability of this new range of cameras, and the ease of loading the new gelatin-based 120 film,

**NOVELTIES AND APPARATUS.**

**A 5/- Kodak, "The Brownie."**

It would seem to be within the range of possibility that ere long the street hawker will be selling Kodaks to the passer-by at sixpence apiece, along with patriotic button-holes and dancing dolls. At least, Kodak, Ltd., have introduced a Kodak, to sell at the more than popular price of 5s., one of which is before us at the present time. It is available for rollable cartridge film, giving an exposed film  $2\frac{1}{2}$  by  $2\frac{1}{2}$  inches, and is ingeniously constructed with a time and instantaneous shutter. Not the least wonderful part of this camera, to be known as the "Brownie," is the marvellously explicit pamphlet of instructions, which is issued with it, and on sunny days, with no very adverse circumstances, anyone with a little common sense should be able to secure a snapshot or two, though he has never thought of photography before. The spools of film, giving six exposures, cost only 7d., whilst for paper film the price is 5d.

This little camera was introduced to the public a week or more ago at the Photographic Trades Exhibition, so that probably it is already known to many of our readers, and we need, therefore, do no more than give it a word of encouragement, refer to its illustration given herewith, and recommend our readers to the descriptive pamphlet already mentioned.



December 4, 1918

THE AMATEUR PHOTOGRAPHER ADVERTISEMENTS

**VICTORY!**

WHY NOT SHOW YOUR APPRECIATION OF THE BOYS WHO HAVE REALLY WON THE WAR BY TRAINING ONE OR MORE WHO HAVE BEEN BADLY DISABLED TO DO YOUR PRINTING? A MAN WITH ONE LEG CAN DO THE WORK VERY WELL. WRITE TO YOUR LOCAL WAR PENSIONS COMMITTEE FOR A SUITABLE MAN.

INSERTED BY KODAK PHOTOGRAPHIC LTD., MAKERS OF VITAEAS

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



Do you realise that the Lusitania was "spotted" through German lenses; that all the U-boat outrages are made possible by periscopes fitted up in German lens factories; and can you bring yourself EVER AGAIN to let even a shilling go from your hands to a German lens maker?

Wait for a series of Beautiful British Anastigmats shortly to come. This great Lens Factory—its inventions, staffs, machines, material—is still absorbed by work that helps to Win The War on the field of battle. By waiting for the bargain British Lenses to come, and refusing to touch German lenses, YOU will help to Win the War in the field of commerce.

WE COULD A  
TALE UNFOLD

**ALDIS  
BROS.**

SPARKHILL,  
BIRMINGHAM

A few years before AP launched, Mr Alfred Hugh Harman set up a business that went on to be called Ilford. In 1886, Ilford trademarked its famous paddle steamer logo. The logo is missing from an advert that featured in 1918. Seemingly, with no

At the end of the war, Kosmos Photographic took out a full-page advert entitled 'Victory!'. It asked photographers to train 'one or more [men] who have been badly disabled to do your printing. A man with one leg can do the work very well. Write to your local war pensions committee for a suitable man.'

**Left: Kosmos  
Photographic  
suggests using  
disabled solidiers  
to make prints**



39



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<b>B</b> OXED
<b>M</b> INT
<b>E</b> XCELLENT
<b>G</b> OOD
<b>A</b> AVERAGE


LONDON



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M


LONDON



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**W**e're extremely lucky in the UK as the landscape offers so much for us to photograph, with incredible scenes and vistas stretching out in front of us in every region and county. While many of us can find inspiration close to home, there will be times when we want to explore further afield where we'll be greeted by a different type of terrain and landscape to stimulate us further. For many of us, though, knowing where to go and what to photograph can pose the biggest question.

With the help of professional photographers and AP readers alike, we've picked out 130 stunning photo locations from across the UK for you to train your lens on. From imposing mountain ranges to tranquil marshland, some locations need little introduction, while others are well-kept secrets but still offer bags of photographic potential. We're sure there's something for everyone here, so turn the page and start planning your next photographic foray.

# 130 UK photo locations

With so many spectacular photo spots across the UK, **Phil Hall** encourages you to get out there and capture them with your camera





# 130 TOP PHOTO LOCATIONS



## London

### 2 The London Eye

Now an iconic part of the city's skyline, the London Eye offers plenty of scope for photography – both viewed from below, and from one of the capsules.

### 3 Richmond Park

With an abundance of wildlife and picturesque scenery, it's hard to believe Richmond Park is only a few miles to the west of the City. The roaming deer are popular subjects, especially at first light in autumn and winter, though keep your distance during the deer rut.

### 4 St Paul's Cathedral

This needs little introduction, with popular vantage points on the south side of the river along Bankside and the Millennium

### 5 Old Royal Naval College

The setting for numerous Hollywood blockbusters, the Old Royal Naval College is described by UNESCO as being of 'outstanding universal value' and reckoned to be the 'finest and most dramatically sited architectural and landscape ensemble in the British Isles'. Looking across the river from the north side offers great views, though don't discount shooting closer-up.



© MICHAEL BREITUNG

### 1 Westminster Bridge

By Michael Breitung • [www.mibreit-photo.com](http://www.mibreit-photo.com)



My favourite location is at Westminster Bridge. It offers an abundance of photographic opportunities and although it's one of the most photographed places in London, it's still possible to come up with a special image. There are buses and taxis driving by, which can be included in

the composition as a dynamic element. There's the bridge with the intricately shaped street lamps, the River Thames, which creates beautiful reflections in the evening, and to top it all off, the iconic buildings of the Houses of Parliament and Elizabeth Tower. For me, it's impossible to visit London and not take a photo of this view.

Bridge. There are plenty of other great locations in this area, and views including the Shard, the City, Tower Bridge and City Hall.

### 6 Canary Wharf from the Royal Observatory

A walk up from the Old Royal Naval College through Greenwich Park will bring you to the Royal Observatory. Look back for an impressive view of Canary Wharf, best sampled at dusk as the glow of the office lights comes on and the setting sun reflects off the buildings.

### 7 Hampton Court

This major tourist attraction is an imposing location with two

distinct Tudor and baroque styles and large gardens.

### 8 Albert Bridge

Designed by Rowland Mason Ordish, the Albert Bridge connects Chelsea and Battersea. The bridge is a hybrid of three different design styles and beautifully illuminated at night by LED lights, making it one of west London's best-loved landmarks.

### 9 Parliament Hill

Nestled in the south-east corner of Hampstead Heath in north-west London, this area of open parkland is almost 100m high and offers stunning views of the capital's skyline, including Canary Wharf, the Shard and St Paul's, though the Houses of Parliament have been somewhat obscured by surrounding buildings.

### 10 London Wetland Centre

This oasis is scattered with lakes, ponds and gardens and is just 10 minutes from Hammersmith. It is a haven for ducks, wading birds and other wildlife.



© PHIL HALL

### 11 Lloyd's of London

This groundbreaking building designed by Sir Richard Rogers has most of its vital services (water, heating and ventilation ducts and stairs) on the exterior, leaving a clutter-free central space. This distinctive landmark provides interesting shapes from every angle. Additionally, Sir Norman Foster's distinctive 'Gherkin' is just a short walk away.





# East of England

## 13 Dovercourt Low Lighthouse, Essex

Originally installed to help guide ships into the harbour at Harwich, the Dovercourt Low Lighthouse has now been decommissioned. When the tide is out, the ripples in the sand make for lovely foreground interest, with directional lighting from the rising sun.

## 14 Dedham Vale, Essex

Situated on the Suffolk-Essex border in the heart of Constable Country, the surrounding countryside offers tranquil vistas along the River Stour, especially first thing in the morning.

## 15 Wells-next-the-Sea, Norfolk

A short drive from Wells Harbour is the lovely secluded beach of Wells-next-the-Sea. Backing on to a dense pine forest, the beach is lined with multicoloured huts that are raised off the sand on stilts, making fantastic subjects. At high tide, the sea laps just a few yards from the beach huts and the incredibly gentle slope means it is possible to get both the huts and the sea in the frame.



© JUSTIN MINNS

colour also works as a great backdrop for lifestyle portraits.

## 19 Thornham harbour, Norfolk

With a mixture of stranded boats and old moorings, Thornham harbour and the surrounding marshes offer a fine array of subject matter – especially if you pick the time when you go. Check tide times to ensure that the many inlets are partially flooded.

## 20 Hunstanton cliffs, Norfolk

Whereas most of the east of England coastline faces east, Hunstanton looks to the west, making it perfect for images of the sun setting over the sea. Try and get there to coincide with low tide and take advantage of the exposed and rounded rock forms. Don't forget to turn your camera back to the coastline to capture the golden light on the multilayered cliffs, as well as the Old Hunstanton beach huts in the dunes.

## 21 Orford Ness, Suffolk

With a fascinating 20th-century military history, a short boat trip is required to this wild and remote shingle spit. It's dotted with buildings, including the 'pagodas', left over from when the Atomic Weapons Research Establishment used the area for environmental testing.



## 12 Herringfleet Mill, Suffolk

By Justin Minns • [www.justinminns.co.uk](http://www.justinminns.co.uk)

Tucked away on the edge of mist-shrouded water meadows, and close to the border between Norfolk and Suffolk, sits Herringfleet Mill, one of my favourite locations.

There's no shortage of windmills in this part of the country and, although it's wonderfully preserved, it's the location that makes this one special. Surrounded by an unspoilt landscape with a dyke curling lazily past – flanked on one side by reed beds and spanned by a rickety bridge – there are compositions to be found from all angles throughout the year.

Better still, as it is off the beaten track, you'll usually have the place to yourself.

## 16 Ely Cathedral, Cambridgeshire

Known locally as 'the ship of the Fens', Ely Cathedral rises out of the surrounding flat landscape, producing a lovely vista on a cold, frosty morning.

## 17 Stevington Windmill, Bedfordshire

Sitting just north-west of Bedford, Stevington Windmill sits alone in

the middle of a low-lying field. A great location in the evening when the sun is setting, as the rich colours in the sky can create a strong silhouette of the windmill.

## 18 Hitchin Lavender, Hertfordshire

In the middle of summer, the neat rolling rows of lavender, with their intense purple colour, are hard to resist for the landscape photographer, while the vibrant



© PHIL HALL

## 22 Southwold Pier, Suffolk

by Phil Hall  
For me, there's loads of photo potential along the Suffolk coastline, but one of my favourite spots is the pier in the picturesque town of Southwold, which offers plenty of photographic opportunities. Naturally lending itself to a sunrise shot, with the sun rising to the left of the pier, don't discount shooting in the evening, especially with a moody North Sea sky. While you're there, wander down the coast a little for some quintessential English beach huts.

© PHIL HALL





## South-east

### 24 Donnington Castle, Berkshire

This striking two-towered gatehouse is all that survives of this once impressive castle. A striking sight itself, it also provides dramatic views from its lofty position.

### 25 Stowe Gardens, Buckinghamshire

Thanks to the influence of the likes of William Kent and Capability Brown, Stowe Gardens is celebrated as one of the most beautiful landscape gardens in Europe, offering stunning vistas and more than 40 temples.

### 26 The Seven Sisters, East Sussex

These sheer chalk cliffs signal the end of the South Downs, and when viewed from Seaford Head, the coastguard cottages and mouth of the River Cuckmere offer pleasing foreground interest.

### 27 Dungeness, Kent

One of the largest expanses of shingle in Europe, it's also classified as Britain's only desert. Dotted with fishing boats, odd huts, largely wooden houses and a power station nestled ominously in the background, it has a quite a unique atmosphere that can produce some striking landscapes.



© PHIL HALL



© COLIN ROBERTS

### 23 River Test at Longstock, Hampshire

By Colin Roberts • [www.colinrobertsphotography.com](http://www.colinrobertsphotography.com)



I'm normally drawn to wild places without man-made features, but Longstock in Hampshire has always been an exception, and I don't hesitate to rank it as my favourite location. Set among the reeds and willows of the riverside landscape, perched on an island, is a small thatched hut complete with trout-shaped weather vane.

There is an excellent view of it from a small bridge

that crosses the river to the south-west, and in calm weather a morning mist hangs in the valley, adding an enchanting atmosphere to the scene. In midsummer, in the pre-dawn light, the outline of the cone-shaped thatch is seen in silhouette as the sun begins to rise beyond the trees in the background. The location epitomises the best of rural Hampshire, and for a photographer it's an idyllic scene that never loses its appeal.

### 28 The Needles, Isle of Wight

Headon Warren at sunset is a great place to view these iconic stacks of chalk that rise out of the sea at the western point of the Isle of Wight.

### 29 The Manger, Oxfordshire

The Manger is a dramatic dry valley that, thanks to a permafrost during



© PHIL HALL

the last Ice Age, has resulted in steep rippled sides that are known locally as the Giant's Steps, and offers an unusual view.

### 30 Denbies, Surrey

Denbies Wine Estate, situated just outside Dorking, is England's largest wine estate, with neat, long and sloping rows of vines offering great foreground interest when looking out over the Mole Valley and Box Hill.

### 31 Leith Hill, Surrey

Set in the beautiful Surrey Hills, Leith Hill is the highest point in the county, offering fabulous views of the surrounding areas.

### 32 Church of St Thomas à Becket, Kent

Sitting alone next to an often water-filled dyke on Romney Marsh, this medieval church can be seen from miles around. Perfect on a cold winter morning as the sun rises.

### 33 Halnaker Windmill, West Sussex

This well-known landmark in West Sussex sits on a ridge and is visible from a wide surrounding area. Try on the morning of a bright day in early summer, when the rapeseed comes into flower.





# South-west

## 35 Welcombe Mouth, Devon

This wild and remote coastal valley features spectacular and highly visible razor-like rock formations and offers plenty of potential for dramatic seascapes.

## 36 St Michael's Mount, Cornwall

At any time of the year, this is a fabulous subject to photograph, though try and get there early in the morning at low tide, when the causeway is revealed and the light is at its best.

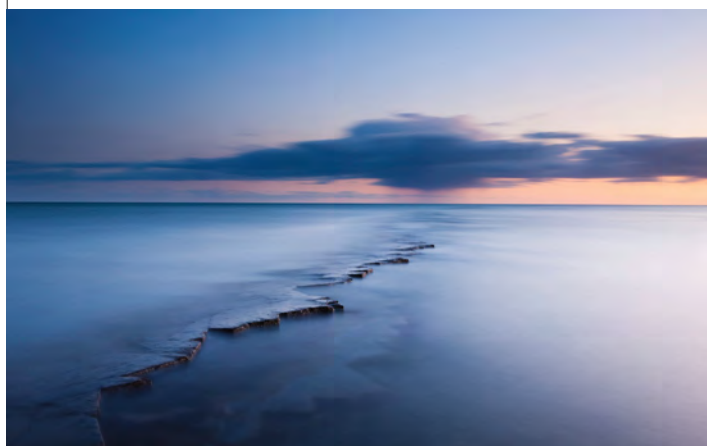
## 37 Bedruthan Steps, Cornwall

If you go at high tide you'll be greeted by crashing waves, but wait until the tide ebbs away and you'll be rewarded with a beautiful sandy beach that's broken up by a series of large sea stacks.

## 38 Kimmeridge Bay, Dorset

Unlike Wareham Forest, Kimmeridge Bay is well known among the photographic community and is a very popular spot. It is the rock ledges and shelves, running for 100m or so out into the bay, that are the main fascination. Best caught with an incoming tide at sunset or dusk, and at its best in winter, when you will be looking into the sun and can pick up the colour and reflections of the sky.

Don't be tempted, as many do, to just shoot from the first ledge you find at the bottom of the footpath, but take the time to walk around to your right where there are many locations to choose from. Two things: get there early to beat the rush and also be aware of the red flag flying – this is nothing to do with the tides but with the gunnery range just over the hill.



© JEREMY WALKER



© JEREMY WALKER

## 34 Wareham Forest, Dorset

By Jeremy Walker • [www.jeremywalker.co.uk](http://www.jeremywalker.co.uk)



A vast and easily accessible forest between the towns of Wareham and Dorchester in Dorset, consisting mainly of pine but with open heathland as well. The woods are well managed by the Forestry Commission, with plenty of paths and tracks leading off in all directions. Apart from the

occasional dog walker, you will pretty much have the woods to yourself. In my experience, these woodlands are best shot early in the morning, particularly if mist is forecast. If there is going to be mist it will be in the low-lying damp areas of Wareham Forest and it tends to hang around for quite a while too.

## 39 Cromwell's Castle, Isles of Scilly

This 17th century fortification on the island of Treco is best shot later in the day.

## 40 Forest of Dean, Gloucestershire

Plenty of photographic opportunities here, including the village of Symonds Yat on the banks of the River Wye.

## 41 Clifton Suspension Bridge, Bristol

The classic view of this marvellous suspension bridge, engineered by Isambard Kingdom Brunel, is from the Observatory looking west.

## 42 Knapp Hill, Wiltshire

This hill provides great views south towards Woodborough Hill, especially first thing in the morning in autumn or winter when there's a chance of mist.

## 43 Clevedon Pier, Somerset

This very elegant pier on the eastern shore of the Severn Estuary is the only Grade I listed pier in the country. It is 312m long and has eight spans. It faces west and so is best photographed at sunset.



© JEREMY WALKER

## 44 Corfe Castle, Dorset

Corfe is one of the most magnificent castle ruins in the country, and its position in the gap between the Purbeck Hills is just stunning – an absolute must for landscape photographers. Although popular, the area around the castle is very accessible and so a variety of views and locations are available. The classic image is at dawn from West Hill, looking into the sunrise on a misty morning – I can guarantee you will not be alone! My own preference is a lower view looking up at the ruins so that it dominates the skyline. Do not overlook East Hill for a slightly different take on a much-loved and photographed landmark.





## West Midlands

### 46 Broadway Tower, Worcestershire

The Cotswold's highest tower and one of Britain's most picturesque follies.

### 47 The Rollright Stones, Warwickshire

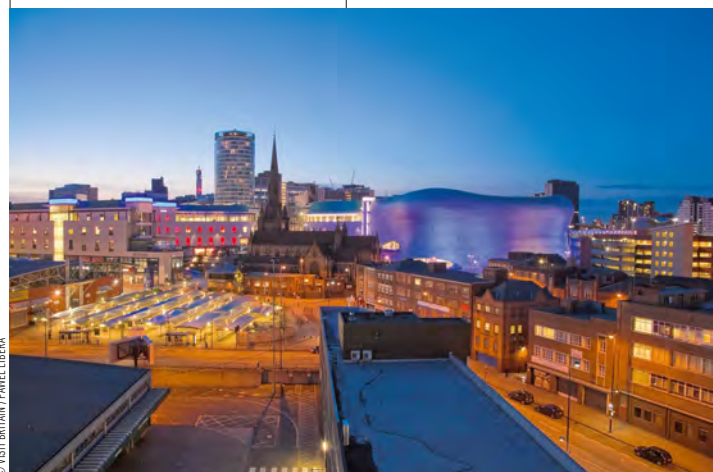
This ancient site consists of three groups of stones – the King's Men stone circle, the Whispering Knights burial chamber and the single King Stone.

### 48 The Wrekin, Shropshire

Perhaps Shropshire's best-known landmark, the Wrekin is a hill that rises out of the Severn Valley by some 400m. The Wrekin offers stunning views from the top and can also be pictured from the surrounding landscape, particularly the River Severn.

### 49 Selfridges, The Bullring, West Midlands

This Birmingham landmark is popular thanks to its striking organic shape combined with more than 15,000 anodised aluminium discs.



© VISIT BRITAIN / PAMEL LUBBA



© RUSS BARNES

### 45 Chesterton, Warwickshire

By Russ Barnes • [www.russbarnes.co.uk](http://www.russbarnes.co.uk)



Chesterton provides a lovely starting point for a long winding and dipping drive along the Fosse Way down into the Cotswolds. Crowned on top of a spectacular outlook, and ever-changing farmland, sits a wonderfully unique 17th-century, six-legged windmill that is a magnet for local photographers. But the Chesterton area offers so much more than this famous landmark. There are

some stunning lone trees close by that provide ample opportunity to try your hand at some minimalistic landscapes, and the rolling fields of the South Warwickshire countryside are perfectly shaped and formed for some serene misty-morning views. All of this is easily accessible from local roads with little effort, making it a nice, straightforward and relaxed encounter, where you are free to really study your subject matter.

### 50 The Stiperstones, Shropshire

Lying just beside the border between England and Wales, the Stiperstones is a five-mile long quartzite ridge, formed some 480 million years ago, crowned by several rugged and jagged outcrops of rock that produce a moody silhouette against a stormy sky.

### 51 Cannock Chase, Staffordshire

Teeming with wildlife and comprising a mixture of deciduous woodland, open heathland and the remains of early industry,



© VISIT BRITAIN / MARTIN BRENT

### 52 The Roaches, Staffordshire

Sitting in the south-western edge of the Peak District, the Roaches is an outcrop of gritstone rocks that have been shaped by the harsh winds. For best views, approach along the Leek road, where you'll see them almost appear to stand guard to the entrance of the Peak District.

Cannock Chase has been designated an Area of Outstanding Natural Beauty.

Chrome Hill, its higher, but less-sculptured, neighbour.

### 53 Parkhouse Hill, Staffordshire

While it's not the largest you'll see in the Peak District, this distinctive hill can still be a great subject. Try shooting from

### 54 Brockhampton Estate, Herefordshire

At the heart of this National Trust estate is Lower Brockhampton, a romantic timber-framed manor house dating back to the 14th century and surrounded by a moat.





# East Midlands

## 56 Dovedale, Derbyshire

With the River Dove running through a limestone ravine, Dovedale is a beautiful spot in the Peak District. One of the key attractions are the idyllic stepping stones; however, it is a tourist hotspot so get there early, and bring a dark ND filter to blur people out of images. If you go and explore this amazing landscape, there are many great images to shoot.

## 57 Mam Tor, Derbyshire

The Great Ridge of Edale separates the vales of Edale and Castleton, with Mam Tor perhaps its most spectacular point. If you can make



© RICHARD SIBLEY

it to the summit, the views along the ridge path are stunning, especially at sunrise.

## 59 Stanage Edge, Derbyshire

This rocky gritstone edge towers above the village of Hathersage. Situated in moorland, it has wonderful photo opportunities all year round, but it looks particularly good in September when it is covered in vivid purple heather. It offers some fantastic views down

on to Hathersage and the surrounding fields and dales. However, it is the rocky edge itself, jutting out of the ground, that offers the most striking subject. Keep an eye out for abandoned millstones and interesting rock shapes that look great when lit by early morning or later afternoon sidelight.

## 60 Ratcliffe-on-Soar power station, Nottinghamshire

Located just outside Nottingham, this coal-fired power station offers the perfect location for an imposing industrial landscape.

## 61 Harringworth Viaduct, Rutland

With 82 arches, this impressive viaduct stretches for three-quarters of a mile and is best shot in the afternoon to early evening, looking south-east.

## 62 Burghley House, Lincolnshire

This Grade I listed gem of a building is absolutely stunning, and that's before you've seen the avenues in the park that were laid out by Capability Brown.

## 55 Three Shires Head, Derbyshire

By Richard Sibley



A little off the beaten track and about a 30 minute walk from the A53, Three Shires Head is the point

on Axe Head Moor where Cheshire, Derbyshire and Staffordshire, as well as three packhorse tracks, all meet. It is a beautiful walk along the river ravine, with some steep hills either side, but the main point of interest is the high-arched stone packhorse bridge at Panniers Pool. Here the tracks lead to two streams, two bridges, as well as cascading water leading to a pool. It is an amazing spot for photographers and has the potential for many superb images, but be prepared to get there early, or perhaps go out of season, to avoid the many ramblers who stop on the banks for a breather and their lunch.

## 63 Bradgate Park, Leicestershire

Bradgate Park, north of Leicester, offers lovely vistas and it's also a great spot to photograph deer.



© VIST BRYAN / JON PLEMAN

## 64 Normanton church, Rutland

Situated on the peninsula at the southern shore of Rutland Water, this church provides a key anchor point to this man-made reservoir.

## 58 Fotheringhay Church, Northamptonshire

Thanks to its tall, distinctive tower, Fotheringhay Church dominates the skyline. Shoot early in the morning from the other side of the river for lovely tranquil shots, though great shots can be had from the hills to the north, looking back.



© PHIL HALL





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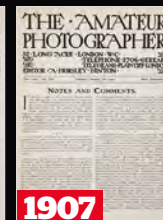
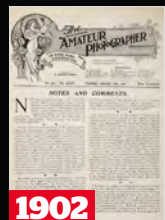
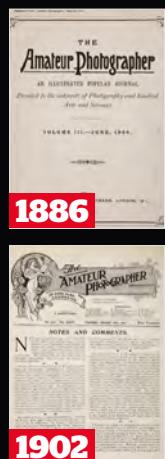


# 130 *years of* AP covers

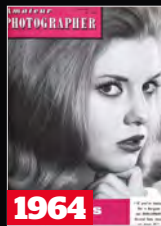
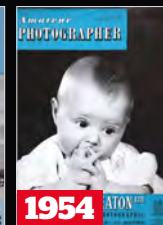
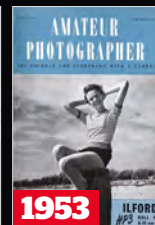
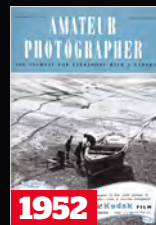
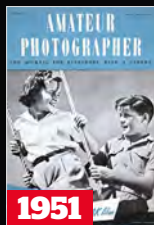
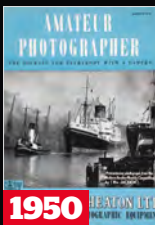
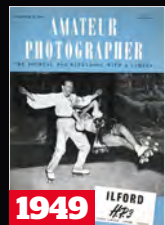
The world has changed considerably since 1884. Wars, revolutions, entire countries have come and gone and technology has transformed our lives, while morals, tastes and fashions have ebbed and flowed. These changes have been reflected within the pages of AP and on the more than 6,600 covers that sit, in their bound volumes, in our office. Turn the page to see for yourself the changing face of AP over the past 130 years







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# Yorkshire

## 66 Saltwick Bay, North Yorkshire

Just a little south of the popular resort and fishing town of Whitby is Saltwick Bay, which features two prominent outcrops of hard rock that have withstood some heavy battering over the years. Known as Black Nab and Saltwick Nab, they offer great anchor points around which to set your image, especially with the rock pools and the wreck of the *Admiral Von Tromp* providing foreground interest at low tide.

## 67 Malham Rakes, North Yorkshire

With their deep parallel grooves, the limestone pavements above the village of Malham never fail to inspire, especially when you factor in an isolated tree. Great in colour, but the limestone textures cry out for monochrome.

## 68 Upper Wharfedale, North Yorkshire

If you want classic views of the Yorkshire Dales, with rolling hills,

## 69 Staithes, North Yorkshire

The small seaside hamlet of Staithes sits in a small, sheltered cove at the base of a cliff and is packed with tightly huddled cottages. The classic view is from the viewing platform at Cowbar high above the village, which is fantastic, especially on a cold winter's night.



© JOHN ROBINSON

## 65 Sutton Bank, North Yorkshire

By John Robinson • [www.johnrobinsonphoto.com](http://www.johnrobinsonphoto.com)



North Yorkshire. I took this image during a storm

When it comes to photography locations you would be hard pressed to find better than the view offered by Sutton Bank in

looking south over Gormire Lake as the sun was setting. The colour in autumn can be spectacular, and on this occasion the unsettled weather has certainly given the image a great deal of mood and drama.

drystone walls and barns, along with flower-rich hay meadows, this upper valley of the River Wharfe is the place to go.

## 70 Aysgarth Falls, North Yorkshire

Carved out by the River Ure, Aysgarth Falls are a one-mile stretch of cascading waterfalls that can make a fantastic subject regardless of the weather or time of year.

## 71 Higger Tor, South Yorkshire

This imposing gritstone tor landmark in the Peak District National Park overlooks the Burbage Valley.

## 72 Stoodley Pike, West Yorkshire

Sitting in the south Pennines, the 400m Stoodley Pike is noted for the monument at its summit, which can be seen for many miles around.

## 73 Ferrybridge power stations, West Yorkshire

With their eight cooling towers, these three coal-fired power stations are an imposing sight on the banks of the River Aire near Ferrybridge. They are perfect for those looking for an industrial landscape to shoot.

## 74 Humber Bridge, East Riding of Yorkshire

This fabulous single-span

suspension bridge is a fantastic subject, whether shooting first or last thing in the day, and it can look good in mist and foggy conditions.



© MICHAEL TOPHAM

## 75 Ribbleshead Viaduct, North Yorkshire

By Michael Topham

Ribbleshead in North Yorkshire is best known for its viaduct, which carries the Settle–Carlisle Railway across Batty Moss in the valley of the River Ribble. Made up of 24 arches over a distance of 440 yards, this Grade II-listed structure has been standing for more than 140 years and is still used today for its original purpose, albeit carrying a single railway line as opposed to a double track.

Steam excursions still pass over the viaduct and it is best photographed in the winter months facing south-west when there's often an opportunity to capture a silhouette against the setting sun in the valley. Alternatively, the footpath towards Blea Moor Tunnel offers some stunning views of the viaduct in its rural surroundings during the day.





## North-west

### 77 Jodrell Bank, Cheshire

With the Lovell Telescope dominating the surrounding land, it provides photographers with an almost otherworldly subject.

### 78 Salford Quays, Greater Manchester

Salford Quays, having gone through a dramatic regeneration in recent years, is now a mix of contemporary buildings set against a backdrop of the old Manchester Docks, offering a range of vantage points for photography, especially in low-light conditions.

### 79 Ashness Bridge, Cumbria

This small packhorse bridge is an extremely popular viewpoint looking back over Derwentwater and towards Skiddaw.

### 80 Loughrigg Fell, Cumbria

Sitting in the centre of the Lake District, Loughrigg is by no means the tallest fell, but thanks to its location offers fantastic views from every direction.

### 81 Low Brandelhow jetty, Cumbria

While you can pretty much see the grooves that have been made by the tripods of the many hundreds of photographers before you, it's hard not to want to capture this scene. This old wooden jetty is on the shore of Derwentwater. You should try to capture it on a still morning when the strong colours in the sky are reflected perfectly in the still water.



© SHUTTERSTOCK

### 76 Buttermere, Cumbria

If you don't come away from a visit to Buttermere with a great shot, then you must be doing something wrong, with numerous vantage viewpoints dotted round the lake. Perhaps the most famous is of the lone birch tree to the north west, with its fragile form contrasting perfectly against the rugged hills that frame it.

Alternatively, from the north shoreline looking south, you're greeted with wonderful views of the row of pine trees on the opposite side of the lake and the well-known fell Haystacks looming in the background. Light is most favourable early in the morning, while a panoramic stitch is also popular here.

### 82 Dunnerdale Fells, Cumbria

Although on a smaller scale than the popular northern fells of the Lake District, the Dunnerdale Fells are much less crowded and the landscape still provides great shooting opportunities.

Great Gable at the other end of the valley. The elevation means you can appreciate the flat fields and river running through the valley, framed on either side by imposing slopes.

### 84 Morecambe Bay, Lancashire

With its dangerous quicksand and notorious tidal currents, Morecambe Bay warrants respect, though the ever-changing conditions provide endless potential for dramatic landscapes.



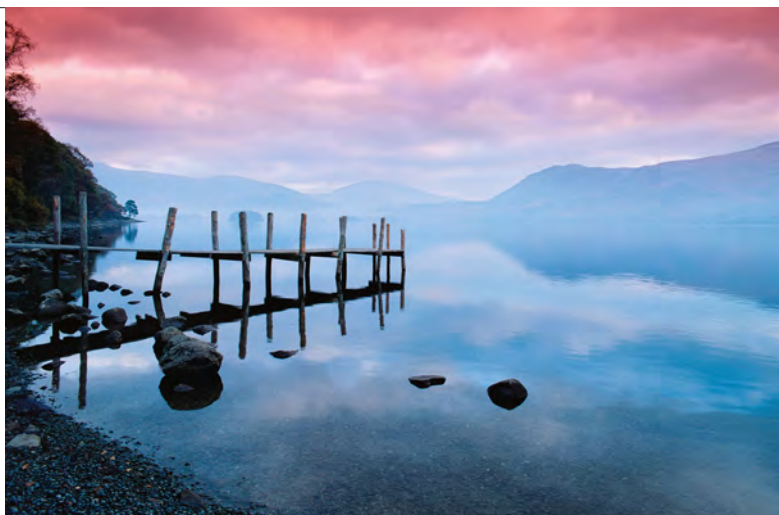
© ROBERT HADJIAN / ALAMY

### 85 Anthony Gormley's *Another Place*, Crosby Beach, Merseyside

One hundred cast-iron, life-size figures spread across more than two miles of beach and stretching out to sea by almost another, make up Anthony Gormley's *Another Place* installation. It is a haunting piece of work and one that can produce some striking imagery.

### 86 Blackpool Beach, Lancashire

With the tide out and the town's famous roller-coaster, the Big One, in the background, Blackpool's wide sandy beach is a great subject and that's not forgetting the pier.



© NOBLE IMAGES / ALAMY





# North-east

## 88 Bamburgh Castle, Northumberland

Bamburgh Castle totally dominates the small seaside village and the surrounding area. The sandy beach is stunning, along with the golden dunes, but move a little further away from the castle and you'll find some lovely textured outcrops of rock along the shoreline. This makes for perfect foreground interest, especially if the surf is flowing over them.

## 89 Herring boats, Lindisfarne, Northumberland

Lindisfarne offers myriad photo opportunities, but one not to be missed is the flotilla of upturned herring boats. Head for the harbour area, as unlike the new sheds at the foot of the castle, these are much



© VIST BRITAIN / ROD EDWARDS

## 90 Millennium Bridge, Tyne and Wear

This dramatic pedestrian tilt bridge is another must-photograph location along the River Tyne and is often referred to as 'the Blinking Eye' bridge, due to the way it raises itself for ships and boats to pass through.



© JOHN ROBINSON

## 87 Dunstanburgh Castle, Northumberland

By John Robinson • [www.johnrobinsonphoto.com](http://www.johnrobinsonphoto.com)



I don't think many will argue that Dunstanburgh Castle is one of the most dramatic and imposing views along the Northumberland coast. This

image was taken just as the sun rose above the horizon bringing the basalt boulders to life; combined with the dramatic skies overhead, this image has a mood that really suits the ruins.

more attractive and weather-beaten, while you'll also get a much better view of Lindisfarne Castle sitting in the distance.

## 91 Farne Islands, Northumberland

With a huge colony of seabirds that supports up to 23 species, including 37,000 pairs of puffins, Farne Islands are hard to beat if you are interested in taking wildlife images. It's also home to a large grey seal colony.

## 92 High Force waterfall, County Durham

In the heart of the Durham Dales, High Force is one of the most spectacular waterfalls in the UK. Dropping some 21m into a plunge pool below, it's quite a sight; and a

little further down the Tees Valley you have Low Force, a set of waterfalls that drops at a slightly gentler 5.5m.

## 93 Tyne Bridge, Tyne and Wear

Linking Newcastle and Gateshead, this bridge has become a defining symbol of Tyneside. Capture it at dusk from one of the other bridges or down by the Quayside.

## 94 St Mary's Lighthouse, Tyne and Wear

Sitting just north of Whitley Bay is St Mary's Lighthouse. Set out on a rocky tidal island, it's only accessed via a small path at low tide and offers plenty of photographic opportunities regardless of the weather or tide.

## 95 Tees Transporter Bridge, Teesside

This unique structure bridging the River Tees dominates the Middlesbrough skyline, with good views of it from the foreshore along Ferry Road.

## 96 Seal Sands petrochemical refinery, Teesside

This striking, modern-age industrial scene is hard to resist, offering spectacular vistas – shoot at dusk to capture the various illuminations and blurred smoke.

## 97 Angel of the North, Tyne and Wear

Towering over the A1, Anthony Gormley's *Angel of the North* is certainly an imposing sight.



© VIST BRITAIN / GRAIG EASTON



# 130 TOP PHOTO LOCATIONS



## 103 The Forth Bridge, Edinburgh & The Lothians

A Scottish icon recognised the world over, the Forth Bridge is a stunning steel structure. There are many excellent vantage points along the Firth of Forth, but a popular place to shoot from is Queensferry, where you can also include the Forth Road Bridge in the scene.

## 98 Rannoch Moor, The Highlands

This vast area is one of the last remaining wildernesses in Europe, composed of blanket bog, lochans, rivers and rocky outcrops that offer plenty of wild and atmospheric images.

## 99 Loch Achtriochtan, The Highlands

Lying in the heart of Glencoe, this is

a relatively small loch, but presents great views of the Aonach Eagach ridge, especially first thing in the morning when it can be reflected perfectly in the still water of the loch.

## 100 Loch Ness, The Highlands

Head out early in the morning to the southern end of this deep, freshwater loch for superb views.

## 101 Bay of Laig, Isle of Laig, The Highlands

With the Isle of Rum in the background, the Bay of Laig is a fantastic location for seascapes.

## 102 Loch Dunmore, Perthshire

Just south of the Cairngorms is this lovely little loch, with a small boat house and a timber footbridge

surrounded by trees. The loch is small enough to walk round in approximately half an hour.

## 104 Loch Voil, Perthshire

Set in the Balquhidder Glen, this short and narrow loch is about 5km long and provides some tranquil vistas first thing. It can be reached by a single track road from the village of Balquhidder.



## 105 Buachaille Etive Mòr, Glencoe, The Highlands

By Scott Robertson • [www.flickr.com/photos/roksoff](http://www.flickr.com/photos/roksoff)



What can be said about this iconic location that hasn't been said already? There are many great locations and photographic opportunities throughout the glen, many known but some less so. The most iconic is Buachaille Etive Mòr, translated as 'The Great Herdsman of Etive'.

It stands proud and tall and is unmistakable as you enter the glen from the southern end.

The classic shot, and the one all landscape photographers want of the Buachaille, is taken from the B road that leads to Glen Etive beside the River Coupall. It's a very well-known spot with photographers – they often queue during sunrise at the weekends.

This image depicts a different take on the Buachaille classic, which offers a refreshing perspective, and I think it shows the grandeur of the mountain better than the classic

pyramid shape with which all landscape photographers have become familiar.

The location is part way up an area that is known as 'The Devil's Staircase', a steep section of the West Highland Way. Parking is available at the bottom and the footpath is firm and well marked all the way up. Just remember to be prepared and take your waterproofs, as the Glencoe climate can change in an instant.





© DAVID MOULD

© VISIT BRITAIN

## 106 Duke's Pass, The Trossachs, Stirling

By David Mould • [www.davidmould.co.uk](http://www.davidmould.co.uk)



The view from highest point of the Duke's Pass in the Loch Lomond and The Trossachs National Park is often described as the Highlands in miniature. The road through the pass was originally built by the Duke of Montrose in the 19th century to improve access to his estate, and was later upgraded to accommodate Victorian tourists drawn to the area after the publication of Sir Walter Scott's epic poem *The Lady of the Lake*, celebrating the beauty of Loch Katrine. Among the tree-clad hills, crystal-clear lochs and distant mountains is the opportunity, not only for landscape, but wildlife, sport, macro and many other photography genres, to indulge in the beauty and diversity of the location.

This area comes into its own in the autumn and winter months, with rolling misty glens and autumnal foliage producing colours unprecedented in a location that is less than 50 minutes from Glasgow or Edinburgh.

The majority of the best views are available from the roadside and accessible almost all year, depending on the weather.

As the Duke's Pass comes into its own in early autumn, this coincides with the decline in the midge population and allows more chilled early morning shoots 'waiting for the light', where you can relax and take in the spectacular scenery without resorting to chemical deterrents or unfashionable or unflattering headwear.



## 107 Eilean Donan Castle, The Highlands

Sitting on an island where three lochs meet, this picturesque castle is a popular filming location, and thanks to its relatively close position to the road, makes it easy to photograph. Especially worth a visit in cold months when there's a considerable chance of mist.

## 108 Old Man of Storr, Isle of Skye, The Highlands

Located on the north of Skye in an area known as Trotternish, the 'Old Man' is a large pinnacle of rock that stands high and can be seen for miles around. The climb can be hard-going, but once at the top, the views across Rassay and Rona to the Scottish mainland are well worth the effort. It's easy to see why it's so popular with photographers.



© ADAM BRIDGEMAN

## 109 Elgol beach, Isle of Skye, The Highlands

This rugged stretch of coastline on the Isle of Skye looks back to the Cuillin mountain range, providing the potential for some really dramatic photography.





## Wales



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### 111 Nash Point, Glamorgan

You can't fail to get a good shot along this stretch of heritage coastline thanks to the unusual layers of rock, both on the cliff face and the shoreline at low tide – aim to shoot in the evening for warm orange tones.

### 112 Portmeirion, Gwynedd

This popular tourist village was designed and built by Sir Clough Williams-Ellis in the style of an Italian village.

### 113 Trefor, Gwynedd

If you're prepared to scramble over rocks past the sea wall, Trefor is a hidden gem on the North Wales coast.



© PETER WATSON

### 110 Llantysilio Valley, Denbighshire

By Peter Watson  
[www.peterwatson-photographer.com](http://www.peterwatson-photographer.com)



Overshadowed by the Snowdonia National Park, the Clwydian Range receives relatively few visitors. As a result, it is largely ignored by photographers, but in its own way the area is just as spectacular as its more prominent neighbour.

Lying deep in the heart of these mountains is the remote and little-known Llantysilio Valley. I never tire of visiting it. The plummeting, rolling terrain found here is truly spectacular and the constantly changing flora make it a rewarding subject to capture at any time of year.

The sweeping contours of the steep valley are a particular feature of the location. Add to this the elevated vantage point, which provides an uninterrupted view of the surrounding hills, and you have a landscape that could have been forged with the photographer in mind. It is, without doubt, a hidden gem.

### 114 Swallow Falls, Snowdonia, Gwynedd

These dramatic waterfalls are most easily accessed on the south side, thanks in part to the nearby car park. Though for more impressive views, head out on foot to the north side of the falls.

### 115 Llyn Dinas, Snowdonia, Gwynedd

Formed by the River Glaslyn, Llyn Dinas lies on the valley floor a few miles north of Beddgelert and offers a wealth of photographic opportunities all year round – there are so many different viewpoints to

choose from. You'll find that mornings offer the best light, while colder months offer the chance for some atmospheric mist.

### 116 Llynau Cregennen, Snowdonia, Gwynedd

The Cregennen Lakes, with the imposing Pared y Cefn-hir in the background, is a great spot.

### 117 Pen y Fan, Brecon Beacons, Dyfed

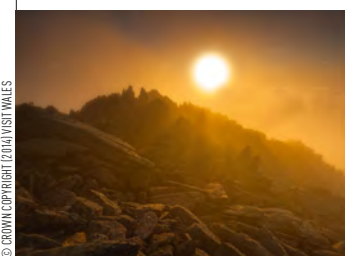
The highest peak in southern Wales, its stunning views can be reached after about an hour of climbing, though the walk is relatively gentle.

### 118 Elan Valley, Powys

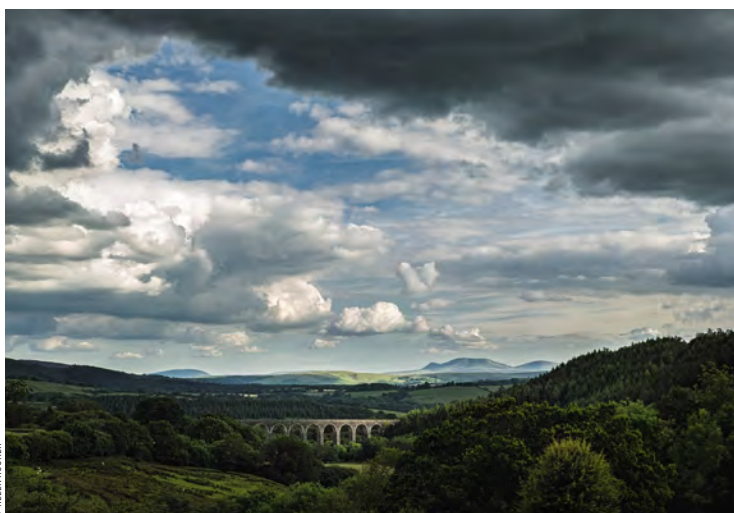
This magnificent nature reserve is a photographer's dream, with dense woodland, lakes and waterfalls.

### 119 The Glyders, Snowdonia, Gwynedd

The climb can take more than two hours, but the ridge of the Glyders offers one of the most majestic and inspiring views in Snowdonia. Not one for the faint-hearted, especially as you'll have to ascend or descend in the dark for the best light, but well worth it for the striking rock formations.



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© HELEN HOOKER

### 120 Cyngordy Viaduct, Carmarthenshire

By Helen Hooker  
[www.helenhookerphotography.co.uk](http://www.helenhookerphotography.co.uk)



This is one of my all-time favourite photographic spots. It's taken from a B&B called Llanerchindda Farm, about eight miles from Llandovery. I teach on a music course at the farm every year and this is the view from the terrace, looking down the valley towards the Cyngordy Viaduct, part of the Heart of Wales railway line, with the Brecon Beacons and the Black Mountains in the distance. Every couple of hours, a train trundles across the viaduct, but the main attraction is the ever-changing scene. The viaduct remains a constant, but the light and weather changes from hour to hour (sometimes minute to minute – this is Wales, after all) and every year I find myself entranced by the beauty of this scene.





# Northern Ireland



© STEVEN EMBESINI / ALAMY

## 122 Giant's Causeway, County Antrim

Flanked by the North Atlantic and imposing cliffs, the Giant's Causeway is a result of a volcanic eruption that created around 40,000 interlocking hexagonal basalt columns that are jaw-dropping to look at. Many photographers favour the last two hours of sun in spring and autumn to bathe the columns in a rich, golden hue.

## 123 Armagh skyline, County Armagh

With the imposing twin spires of the Catholic cathedral overlooking the city on one side and St Patrick's Church of Ireland on the other, it offers a fabulous vista when viewed from the east of the city.

## 124 Beaghmore stone circles, County Tyrone

Discovered during peat cutting in the 1940s, the site at Beaghmore includes seven stone circles. All of the rings are associated with cairns, and a stone row runs towards these cairns.

## 125 Binevenagh cliffs, County Londonderry

Towering over the Magilligan Lowlands of northern County Londonderry, the Binevenagh cliffs feature a distinctive basalt



© DAVID CLELAND

## 121 Mourne Mountains, County Down

By David Cleland • [www.flixielpix.com](http://www.flixielpix.com)



One of my favourite photographic locations has to be Tyrella Beach and Murlough Bay, situated just outside the small town of Dundrum in County Down. The area is beautiful in every direction and the ever-changing weather of Northern Ireland means the famous Mourne Mountains look different on every visit.

The Mourne coastal route offers some breathtaking forest and sea-lined vistas from Slieve Donard, the highest mountain in Northern Ireland, through to the deep blue waters of Silent Valley.

For a more relaxed walk, Tyrella and Murlough Bay offer miles of golden beaches, where, as the song claims, 'the Mountains of Mourne sweep down to the sea'.

escarpment that dominates the landscape for miles around.

## 126 Lough Erne, County Fermanagh

County Fermanagh is renowned for its many lakes, but Lough Erne is a popular choice – look out for Devenish Island in the middle of the lake, as it provides many framing opportunities.

## 127 The Dark Hedges, County Antrim

You probably recognise this location from various films and TV programmes thanks to the unique way the serpentine trees form a tunnel along a small country lane, producing a spectacular sight at any time of the day or year.



© STEVEN EMBESINI / ALAMY

# Channel Islands

## 128 Havre des Pas pool, Jersey

This large Victorian tidal bathing pool to the east of St Helier offers the potential for abstract mono long-exposure images.

## 129 St Peter Port, Guernsey

Considered one of Europe's prettiest harbour towns thanks to its picturesque seafront marina and cobbled streets, St Peter Port offers myriad photographic opportunities.

## 130 La Coupée, Sark

With 260ft drops either side, this thin sliver of dirt track connects Great Sark and Little Sark and provides a dramatic subject.



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Reflecta VisiLux Studio Kit 180

£477.60 • [www.kenro.co.uk](http://www.kenro.co.uk)

If you want to get into home lighting, this studio kit has a lot going for it, says **Jon Devo**

### At a glance

- Three studio flash heads included
- Softbox and two umbrellas for light modification
- Wireless operation via radio trigger

DEVELOPED by Reflecta and Kenro, this affordable enthusiast-level studio kit includes three compact 180W flash heads and three 220cm variable height stands inside the box. A 70x50cm softbox and two 84cm umbrellas – one silver/reflective and one translucent white – as well as a wireless radio flash trigger with a range of 30m, are also included. The flash heads feature step-less light adjustment that can be set from 1/1 (full power) to 1/32, and there's also a 50W modelling lamp that can be adjusted in six steps, making it easier to see how the light you're creating is likely to fall.

The total weight of the kit when packed up in its 74 x 28 x 25cm carry bag is only 10.9kg.

### Verdict

Anyone considering investing in a studio set-up for the first time should take a look at Kenro and Reflecta's VisiLux Studio Kit 180. It's an affordable alternative to some of the entry-level kits offered by specialist lighting brands. Recycling times are comparable to the Bowens Gemini 200Rx kit (see right), although the Gemini's are more powerful.

When compromising on price, you often risk losing some of the premium build and performance of more expensive equipment, but for a starter kit you could do worse.

### Adjustable power

Step-less continuous adjustable power can be dialled from 1/1 (full power) to 1/32. There are also six levels of adjustable modelling light.

### Variable height stands

The flash stands can be extended up to 220cm – tall enough to suit a wide variety of applications.

### Portable

If you need to carry your studio set-up, the VisiLux 180 weighs less than 11kg when packed into its carry bag.

### Wireless

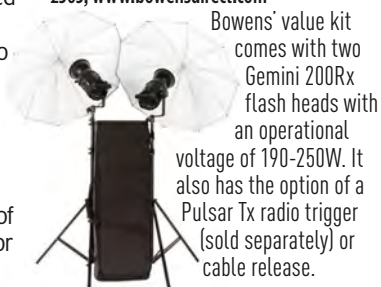
The flash heads can be triggered remotely from a distance of up to 30m using the remote provided in the kit.

**Amateur Photographer**  
Testbench  
★ ★ ★

### ALSO CONSIDER

#### Bowens Gemini 200Rx Kit

£565, [www.bowensdirect.com](http://www.bowensdirect.com)



Bowens' value kit comes with two Gemini 200Rx flash heads with an operational voltage of 190-250W. It also has the option of a Pulsar Tx radio trigger (sold separately) or cable release.

#### Interfit EX150 MkIII 2-Light Umbrella and Softbox Kit

£270, [www.interfitphotographic.com](http://www.interfitphotographic.com)

The Interfit EX150 MkIII offers two 300W heads with an umbrella and a softbox to modify the light, which can be adjusted in 4 stops, and an IR receiver. A decent kit but recycle times are over 1.5secs.



#### Lastolite Lumen8 400W Twin Head Umbrella Kit

£526, [www.lastolite.co.uk](http://www.lastolite.co.uk)

The Lastolite kit has twin 400W flash heads with two 80cm umbrellas. The power can be adjusted in 5 stops via a step-less control dial. These are some of the most powerful heads in this price range.





## Out now

Expert reviews of the latest kit to look out for

### Transcend JetDrive Lite

● From £31 ● [www.transcend-info.com/apple/jetdrivelite](http://www.transcend-info.com/apple/jetdrivelite)

Designed specifically for use with MacBook Air and MacBook Pro Retina laptops, the JetDrive Lite from Transcend is a tasty set of expansion cards that enable users to increase the internal storage capacity of these super-slim computers without adding any extra bulk.

The ingenious design means that the cards sit almost flush with the side of the computer when inserted; the only drawback is that there's no additional SD slot when you want to quickly take images off a card, for example.

In my tests of these flash-based memory cards, the 128GB version (£64) managed a maximum read speed of 85MB/s and write speed of 42MB/s – not quite as fast as Transcend claims. The JetDrive Lite cards are water, dust and shock-resistant, even though MacBook computers aren't. Transcend has created these cards in four different sizes to fit everything from the 13in MacBook Air of 2010, to the most recent MacBook Pro Retina laptops. They are currently available in capacities of 64GB and 128GB: enough to store 62,000 JPEG images or record around 1,920mins of full HD video, according to Transcend. **Jon Devo**



### Pete Evo 2 monopod

● £145 ● [www.3leggedthing.com](http://www.3leggedthing.com)

The Pete Evo 2 monopod from 3 Legged Thing features a three-section, carbon-fibre design to keep its weight down to a highly portable 450g, making it one of the lightest supports in its class. In fact, it's so light that I thought the box was empty when it arrived. The Pete Evo 2 is rated as having a weight load limit of 18kg, which is enough to provide support for a wide range of professional camera kit combos. The carbon-fibre tubing has a maximum diameter of 32mm, which ensures it is rigid and tough, while the legs slide smoothly from a minimum height of 635mm up to a maximum of 1,660mm, securing firmly into position using a twisting friction lock system. The chunky bronze mounting plate houses a spring-loaded  $\frac{3}{8}$ in screw thread for accessory heads, which slides down to reveal a  $\frac{1}{4}$ in stud to fit cameras. A high-density foam grip and copper strap plate make for comfortable operation.

This is a quality monopod, suitable for wildlife and sports photographers with long lens camera set-ups, ensuring stable and comfortable shooting capabilities without unnecessarily increasing your weight load. **Jon Devo**



Amateur  
Photographer  
Testbench  
Recommended  
★★★★★

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# MEET THE MASTERS – FREE SEMINAR DAY

SUNDAY OCT 19th, HINCKLEY ISLAND HOTEL, LEICS LE10 3JA (M69 J1 A5)

Amazing 10am-4pm **FREE** event for all aspiring professionals to celebrate the 2014/15 Master Photography Awards. You don't have to be a member yet – but to secure your seminar places and meet the Masters, call the **Master Photographers Association** on 01325 356555 or email [membership@thempa.com](mailto:membership@thempa.com) NOW!

**mpa.**

## FREE ENTRY Seminar Programme all day

	Room 1	Trade Area	Floor 3
10.00	Padraic & Sonia Deasy	<b>TRADE SHOW</b>	Cherubs Party
10.30	<i>Back to Basics</i>	No need to register!	<i>for better baby &amp; family business building</i>
11.00		Wacom Retouching	
11.30	Iain Colville Law	Steve Howdle Lighting	
12.00	Jenny Johnston Social Networking		Tobias Robins The Art of Newborn Photography
12.30			
1.00	Dave Burlison Life Choice – Weddings	<b>TRADE SHOW</b>	
2.00		Train to Create Retouching with Julia Kuzmenko	
2.30			
3.00	Catherine Connor Aspire Business		Padraic Deasy Lighting for Portraiture
3.30		<b>TRADE SHOW</b>	
4.00		Just turn up!	

Additional meetings and events will be labelled/signed on the day



Photograph © Julia Kuzmenko Mckim

## Retouch the pro way with Train to Create

**JULIA KUZMENKO** – Los Angeles based internationally published beauty, fashion and portrait photographer, digital artist, retoucher and educator – will be sharing skin retouching tips. *Example above from Julia's portfolio.*

If you are shooting weddings, portrait and boudoir, beauty work, you will know just how important it is to have retouching skills that will take your work to the next level so you can stand out in the photographic crowd. Spaces are limited so book now for your free place on this not to be missed seminar. Julia will also be available for one to one portfolio reviews during the day so bring a selection of images for your chance to receive invaluable information on how to improve your retouching skills.

Meet Julia and dozens of professional and trade experts – including Ireland's **Padraic & Sonia Deasy** with two great seminars – see [www.mpaawards.co.uk](http://www.mpaawards.co.uk)

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A huge variety of cameras of all shapes and sizes can be bought for a budget of £130

# The £130 challenge

Photography is usually an expensive hobby, but we decided to find out what's possible on a £130 budget

When we first started planning our 130th anniversary issue, cleverly themed around the number 130, one of our first thoughts was to investigate what sort of photography we could do with a budget of £130. This isn't as straightforward as it sounds, because this had to include everything needed to make photographs. So buying a camera alone wouldn't be enough; we'd also have to pay for film and processing, certainly not a trivial cost.

A quick look through the back pages of AP made for interesting reading. Of course, there's not much new on offer for £130 – mainly zoom

compacts that are most suitable as point-and-shoot family cameras. But move on to the adverts for second-hand cameras and there are plenty of options.

It's now possible to pick up an old, entry-level DSLR body with kit lens for under £130 – for example, the Nikon D70 or Sony Alpha 100. Enthusiast zoom compacts are also an option, with the likes of the Canon PowerShot G9 or the beautifully designed Fujifilm XF1 showing up at bargain prices. Then there are early mirrorless cameras, such as the Panasonic Lumix DMC-G1 or Olympus Pen E-PL1. All of these offer raw recording and plenty of manual control.

Moving on to second-hand film kit, the most obvious choices are SLRs. Autofocus models from the mid-'90s are hugely undervalued at the moment, with many highly capable cameras going for a song, including the Nikon F90X and the Pentax MZ-5 (a lovely camera that pre-empted the current fashion for 'retro' styling and controls by about 20 years). Manual-focus SLRs can also be found at unexpectedly low prices, including such classics as the Canon T90 and Olympus OM-1.

Diving into the uncharted waters of eBay, the possibilities are almost endless. We looked at classic 35mm compacts like the Olympus XA and Rollei 35 series, 120-format twin-lens reflex Yashica Mats, and Voigtlander Bessa folding cameras. For something a bit different, there's a vast range of lo-fi cameras from Holga or Lomography on sale. Even Polaroid is making a comeback, resurrected by film from The Impossible Project.

In this feature, five members of the AP team take a look at five very different cameras, both digital and film. Keep reading to find out how we all got on.





This shot was taken at the full extent of the zoom – a modest 60mm equivalent



## At a glance

### Likes

- Small, lovely design
- Full manual control
- Leica lens with 24mm equivalent wideangle and OIS
- f/2-2.8 maximum aperture
- Aspect ratio switch that maintains the same angle of view
- Joystick control
- Raw shooting

### Dislikes

- 2.5x zoom (60mm maximum)
- Shoot/review switch should be a button
- Noise, especially at ISO 1600 and above

# Panasonic Lumix DMC-LX3

Pocket-sized compacts offering fast, high-quality lenses, full user control and raw shooting are all the rage now.

**Nigel Atherton** test-drives one of the pioneers of the genre

**W**ith premium compacts being one of the most dynamic sectors of the camera market at the moment, I was thrilled to see that £130 would buy me one of the all-time classics of the genre, the Panasonic Lumix DMC-LX3. Launched in 2008, the LX3 features full manual control and a fast f/2-2.8 image-stabilised Leica lens in a stylish, genuinely pocket-sized body.

I located one at Camera World's London branch, and soon discovered why the LX3 is so highly regarded – it's beautifully made and responsive to use, and it has all the controls you'll need in the places you'd want to find them. The joystick offers a simple way to adjust settings and navigate the menu, and as someone who prefers to compose in-camera, I like the aspect ratio switch on the lens, which lets me easily match the picture shape to the scene without losing much resolution (10 million pixels in 4:3 down to 8.8 million in 16:9). This is thanks to the use of a larger 11.3-million-pixel sensor from which three different crops are made that maintain the same angle of view. The image stabilisation worked well enough to let me get sharp images handheld at 1/15sec.

### Almost perfect - but not quite

On the minus side, the 2.5x zoom lens is underwhelming by modern standards. While the 24mm wideangle is useful, 60mm is barely telephoto at all. The toggle switch between shoot and playback



Shallow depth of field is possible with the f/2-2.8 lens

has its plus points but if you're in play mode when a picture presents itself, you'll likely miss it, as depressing the shutter button won't take a shot.

The ISO range extends to 3200 but images are noisy by today's standards – intrusively so above ISO 800 – though you can get better results by shooting in raw and processing them yourself. Also, images were about ½ stop darker on the PC than they looked on the back of the LX3's LCD screen. They are sharp, though – the excellent lens is enhanced further by in-camera lens correction.

Overall, despite a few minor quibbles, the LX3's plus points far outweigh its negative ones. Despite its age, this is an ideal camera for anyone looking for a high-quality pocket compact, with lots of user control, that won't break the bank.



In the dark woods it was possible to get sharp images at 1/15sec, thanks to the effective image stabilisation





The 6-million-pixel sensor provides enough resolution for prints up to 12 x 8in



# Pentax \*ist DL

Launched in the summer of 2005, Pentax's \*ist DL entry-level digital SLR still has a remarkably contemporary look, as do its images, finds **Andrew Sydenham**

**T**he Pentax heritage is never far from view – in the studio, an early Spotmatic hovers tantalisingly near our test diorama and we're all still reeling with excitement after shooting with the astonishing 645Z. The rather more humble \*ist DL was Pentax's idea of an affordable and simple-to-operate starter camera back in the middle of 2005.

It followed on from the \*ist DS and was slightly slimmed down in terms of features, with fewer AF points and a pentamirror to reduce weight. Although the \*ist DL is way off the pace in terms of resolution and high ISO performance, I was quietly confident I could squeeze some quality images out of it. Shooting with 6 million pixels holds no fear for me – my first forays into digital included a Nikon D70 and an Imacon back, both having almost identical pixel counts but producing images capable of being enlarged for point-of-sale posters and used over a double-page magazine spread.

## Small but beautifully formed

The first thing you notice is the small size, easy ergonomic handling and great balance with the smc 18-55mm Pentax-DAL kit zoom lens. The pentamirror viewfinder is quite acceptable for framing the shots, while reviewing images on the 2.5in screen is almost up to the modern camera experience. The 18-55mm kit lens is slightly restricting in its range but good used Pentax lenses are readily available if you want to add to your kit at a later stage.

Autofocus is rather slow and clunky but certainly accurate enough for the studio portrait

I began my encounter with. Attempting to shoot at ISO 1600 produced some very obvious colour banding and serious digital noise, but skin colour and tone were very well reproduced at ISO 200. Where I felt the camera really came into its own was in good-contrast daylight where I could shoot at 1/250sec at f/8 and extract the optimum quality from the sensor and lens. The camera's metering was very close to my reference Sekonic.

To get the best results, I shot raw files. The \*ist DL doesn't offer the option of shooting raw and JPEG together, but editing in Camera Raw and adding general purpose sharpening, I found I was very happy with the results from the step back in time to the 6-million-pixel era. Resolution, of course, can't match modern DSLRs, but it's still perfectly sufficient to make nice A4 prints.

## A FINE STARTER DSLR

THE \*ist DL would be a great first camera for anyone taking the leap from compacts to DSLR photography. With its compact design, it has a carry anywhere, anytime portability, while its simple controls and intuitive menus take very little time to master. Although the image processing technology is now quite long in the tooth, the images it produces have good definition, a pleasing level of colour saturation and reasonable dynamic range. A cursory glance around the online auction pages unearthed a number of clean examples at low starting prices, complete with the 18-55mm kit zoom lens.

## At a glance

### Likes

- Small and light with contemporary styling
- Compatible with a large range of Pentax-fit lenses
- Good detail on 2.5in screen
- JPEG images with good colour and contrast straight from the camera
- Menu is simple to navigate

### Dislikes

- High levels of noise above ISO 800
- Only three-point autofocus
- Small buffer size when in continuous shooting mode
- Short battery life using AAs
- No flash sync socket – hotshoe adapter required for cable syncing.



With help from a silver reflector, the \*ist DL handled this backlit shot well





The FM2 may be in held in higher regard, but the FE2 is just as good



## At a glance

### Likes

- Lovely build quality
- Intuitive handling and control placement
- Large and bright viewfinder
- Solid metering performance
- Useful M250 mode if battery is dead so you can carry on shooting
- Abundance of excellent lenses available that won't necessarily break the bank
- Quartz-timed shutter speeds

### Dislikes

- Fiddly ISO setting
- No support for non-AI lenses
- Price is body only, so you'll still need to invest in a lens or two if you're not a Nikon owner

# Nikon FE2

**Phil Hall** falls for the charms of a SLR that's often overlooked in favour of its near-identical sibling

**T**here are lots of lovely manual SLRs on the used market from the likes of Olympus, Minolta, Pentax and Canon, but I found it hard to resist the classic lines of Nikon's FE2. While the fully manual FM2 is perhaps more popular among photographers thanks to its fully mechanical shutter and ability to work in conditions ranging from -40°C to +50°C, this means it's at a little bit of a premium on the used market. However, that's not to say the FE2 should be seen as the poor relation and the good news is, well-looked-after examples can be picked up for just under our £130 price point.

Launched a year after the FM2 in 1983, the FE2 replaced the original FE and shared a similar design aesthetic. What strikes you when you pick the FE2 up is the feel of the camera – the compact size and rugged copper-aluminium alloy body has a lovely tactile feel that's absent from a lot of modern cameras.

Thanks to the groundbreaking (at the time) advanced titanium shutter, shutter speeds range from 8secs to 1/4000sec, with a flash X-sync speed of 1/250sec. Not only that, but the FE2 also offers a precision quartz-timed shutter speed so when shooting in aperture priority, it's possible for the camera to use intermediate shutter speeds for more accurate exposures. Another nice touch is that if the FE2's battery is exhausted, you can still carry on shooting by turning the shutter speed dial to M250. Shooting at a fixed 1/250sec may not be ideal, but it's handy as a last resort.

There's not much to dislike about the FE2, though the ISO setting on the left-hand side is fiddly. It doesn't support older, non-AI lenses, which is a shame, although there are plenty of optics out there that will happily work with it.

### A perfect partner

I have to say it's been lovely returning to film after the past few years shooting exclusively on digital cameras, and the FE2 is a perfect partner. I paired it with a lovely Nikkor 45mm f/2.8P manual lens and loaded it up with some Fujifilm Neopan 400CN. It's all too easy to think manual focusing is a bit of a faff, but the split-screen focus and large viewfinder make this a pretty quick process, while balancing exposure couldn't be easier and, I have to say, better than the FM2 thanks to the needle-type lightmeter. All you need to do is match up the needles to the left of the viewfinder, which correspond to the shutter speed and aperture, while there's ±2EV exposure compensation as well.

The FE2 is a real joy to use and if you've got a bag full of Nikon lenses with an aperture ring, regardless of whether they're manual focus or not, get one of these. It's a real gem of a camera that can still deliver the goods today.



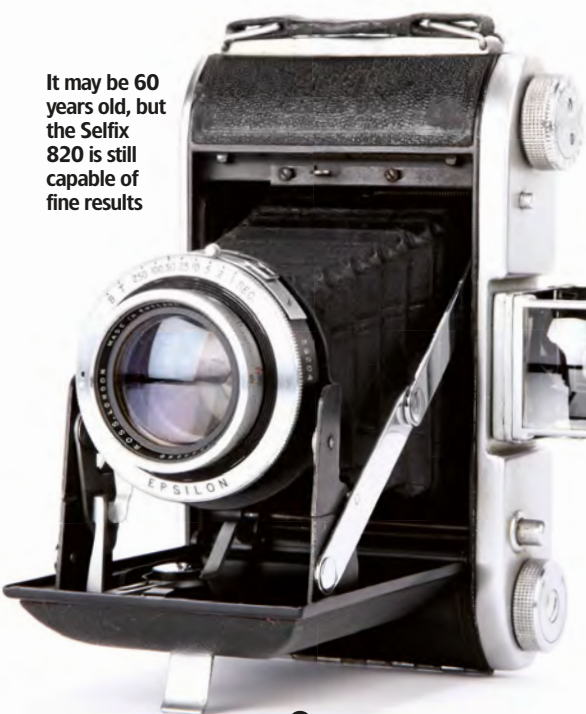
Shooting C-41 mono film means negs can be ready to scan pretty quickly



Matched with a lovely prime lens, the FE2 makes for an excellent combination



It may be 60 years old, but the Selfix 820 is still capable of fine results



# Ensign Selfix 820

The Ensign Selfix 820 is a 60-year-old British camera that still takes great pictures, says **Andy Westlake**

If you're looking to try something distinctly different from digital, a medium-format camera may be worth considering. One option is a folding camera that shoots standard 120 rollfilm. The model I've chosen is British, and was made by Ensign. Its Selfix brand was attached to a range of folding cameras, with the final generation made in the 1950s being the most usable today. With its large folding viewfinder and classic two-tone finish, the Ensign Selfix 820 is a fabulous-looking machine.

The 820 is a dual-format camera capable of either eight 6 x 9cm frames on a roll, or 12 6 x 6cm frames via a pair of hinged masks that can be rotated into the film gate. Despite the large film area, the camera measures just 15.5 x 10 x 5cm when collapsed, meaning it will slip into a large coat or jacket pocket. It weighs almost exactly 1kg.

Fundamentally, the camera is pretty simple. It has an excellent scale-focusing Ross Xpres 10.5cm f/3.8 lens set into an Epsilon shutter with speeds from 1-1/250sec, which is mechanically connected to a shutter button on the camera body. This has a basic double-exposure prevention mechanism, but this doesn't help if you use a cable release, which screws directly into the shutter.

There's neither a lightmeter, nor any focusing aid – instead you have to estimate or measure the distance to your subject, and set that on the lens. Film winding is via a knob on the top-plate, with the position read through red-tinted windows on the back of the camera (usually covered by sliding blinds). You have to keep a close eye on the numbers, as there's nothing to stop you from winding on too far. The shutter has to be manually re-cocked before shooting each frame.

This type of camera is about as far removed

from a modern auto-everything digicam as it's possible to get. You have to make all the decisions yourself – focus distance, aperture, and shutter speed – without the camera giving any help at all. Needless to say, it's helpful to carry a meter and maybe an accessory rangefinder.

Without the gratification of instant feedback, and with each frame of film being precious, the camera forces you to think hard about your composition and to check all your settings are correct before releasing the shutter. I tried to adopt a specific routine to avoid blank frames or double-exposures: check settings, then wind the film on, cock the shutter, and shoot.

## Is it worthwhile?

Shooting with such a basic camera can be something of a trial, but in return a 6 x 9cm Velvia transparency is beautiful, and somehow enhanced by being a one-off rather than infinitely replicable. There's a real sense of achievement when you get a shot back from the lab that looks stunning on a lightbox, which you just don't get from the instant review on a digital camera's screen.

To be honest, I've barely shot any film during the last seven years or so, and revisiting the process has been strange. It's easy to forget just how difficult (and expensive) it used to be simply to get sharp, well-exposed images. The exercise has driven home to me just how much we've gained from digital, and how it's made photography simple and accessible for everyone.

## At a glance

### Likes

- Excellent Ross Xpres lens
- Takes readily available 120 film
- Very portable given the image size
- Produces stunning 6 x 9cm transparencies
- Built-in table stands for both portrait and landscape shooting

### Dislikes

- Slow and relatively awkward to shoot
- No meter or rangefinder
- Easy to get double exposures or blank frames
- Expensive to shoot – can easily work out at £1.50 per frame

Like many other medium-format folding cameras, the Selfix 820 has a left-handed shutter button







The Kodak Box Brownie series brought photography to the masses

## At a glance

### Likes

- Lightweight
- Very straightforward to use
- Slows down your photography and makes you think and enjoy your surroundings
- Separate portrait and landscape viewfinders

### Dislikes

- Only eight frames on a roll
- Cutting the film spools fogged a few frames
- Exposures are a little hit-and-miss
- Can be difficult to accurately compose images

Although it may seem large, the body is very light



# The Box Brownie Model C

Costing a lot less than £130, the simplicity of the Kodak Brownie Model C is liberating, **Richard Sibley** discovers

**M**anufactured in their millions, Kodak Brownie cameras are readily available and their very basic design means that they are extremely cheap. A visit to a charity shop or boot sale could see you picking one up for as a little as a few pounds, but expect to pay around £20-£30 for a Brownie Model C in good condition.

The cameras themselves couldn't be much simpler. Introduced in 1946, the Model C has an all-metal body with a leatherette finish. Its lens is a fixed Kodak 105mm with an aperture of f/14 – roughly the equivalent of a 50mm lens in the 35mm format. Images measure 6 x 9cm, which is captured on 620 film. And this is the catch.

It has been a while since 620 film has been available, but luckily the film itself is the same size as the more popular, and still available, 120 format. It is the film spools that are different. There are various guides on the internet to how to respool 120 film on a 620 spool, but sadly I didn't have any 620 spools and wasn't prepared to pay around £10 each for them. So instead I cut around the end of each 120 spool end with a pair of nail scissors, with the film still on the roll. It worked, with the 120 spools now fitting in the holders of the Brownie C.

In use, the camera is a liberating experience.

There is just one shutter speed, around 1/40sec, and there is also a bulb mode, but no shutter release or tripod socket, making the bulb mode somewhat redundant. Images are composed using the portrait or landscape orientation windows, which aren't the easiest to use as they distort the image if you look at them even slightly off centre. A simple wind-on mechanism advances the film, while a small red window allows you to see what frame the film has been advanced to.

### Relaxing into it

With the camera being so simple to use, I loaded it with a roll of Ilford HP5 ISO 400 film and went out to shoot at sunrise. At first I felt a little bit lost without being able to change a plethora of settings, but as I relaxed into it, I actually enjoyed using the camera in the brisk early September morning. Instead of worrying about settings, I was looking at my surroundings and enjoying being outside. I did race through my first roll of film in 10mins... taking all eight images.

With the black & white film having a little latitude, I wasn't too concerned about the exposures, knowing that a couple of stops of over or underexposure wouldn't be too detrimental. The scanned negatives allowed me to edit the images digitally. Yes, I know, digital is cheating and I should have gone to a darkroom, but for me the pleasure of using the Brownie was the experience of being out shooting, not spending hours in a dark, smelly room.



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## When should you upgrade?

**Q** I have a long-serving Nikon D5100, which was bought as my first DSLR. I've since invested good money in Nikon DX-format glass and have learned a lot about the camera and its feature set. In my eyes, a 16-million-pixel resolution is still very valid, although I am starting to see that it has a few bumps in the road: the handling could be better; the menu is a bit convoluted; it's not weather-resistant; and compared to more modern DSLRs, I suspect the performance at high ISO isn't as impressive.

I'm in no rush to replace my camera as I'm never going to be a pro or sell my images, I just do it for fun. But it got me thinking, when is the perfect time to upgrade?

**Seraphial**

**A** An upgrade to a new camera should always be fully justified, and rather than upgrading for the sake of it, it's all about understanding your own demands as a photographer. More often than not, it's only when you need to do something that your existing equipment cannot do that you should begin to consider your alternatives. For example, if you start to specialise in action or sports photography and your current camera struggles to focus rapidly or rattle off a burst faster than 3fps, you'll need to consider upgrading to increase your success rate. One other example might be that you begin to start shooting more images in low light and you require a sensor that produces

## Wideangle for EOS 70D

**Q** I'm looking to purchase a second-hand wideangle lens for my Canon EOS 70D. After some research, there are three lenses that seem to fit the bill, these being the Tokina 11-16mm f/2.8 AT-X PRO DX II, the Canon EF-S 10-22mm f/3.5-4.5 USM, and the Canon EF-S 10-18mm f/4.5-5.6 IS STM. They all seem to come in at around the same price, but I do have a budget of around £300. Which would you suggest is best? **Wilfpic**

**A** You mention that all these lenses come in at around the same price, but that's only if you were to succumb to buying the Tokina 11-16mm f/2.8 AT-X PRO DX II and Canon EF-S 10-22mm f/3.5-4.5 USM second-hand. The Canon EF-S 10-18mm f/4.5-5.6 IS STM actually works out cheaper than the other two, with the advantage that it can be picked up new for a very reasonable £249. It might not have the direct mechanical manual-focus

The Canon EF-S 10-18mm can be picked up new for £249



override of the 10-22mm Canon lens (the 10-18mm has instant manual-focus override, but it's focus-by-wire), and it has a plastic lens mount as opposed to a robust metal one, but nevertheless it's a superb lens for Canon APS-C DSLR users looking to squeeze as much as possible into the frame and those working to a budget under £300.

What's more, it features Canon's stepping motor (STM) for a smoother and quieter autofocus performance, meaning any video and audio you record while using the lens won't be ruined by the sound of whirrs or groans as the lens focuses. We reviewed the Canon 10-18mm lens in full in AP 6 September. To get hold of a copy, visit [apmag.co/backissues14](http://apmag.co/backissues14). **Michael Topham**

cleaner images with less noise than your current camera.

In your case, the D5100 is still providing you with acceptable and highly detailed images. Yes, the next model up in Nikon's line-up (the D7100) will offer you better handling, a stronger build quality and subtle improvements at high ISO, but the question you need to ask yourself is, does it warrant an outlay of more than £500? In your shoes, I'd be tempted to be patient and wait to see how Nikon develops the D7100, by which time your outlook or requirements might have changed and the upgrade will be better justified.

**Michael Topham**

## Looking to sell

**Q** Where is a good place to sell my old camera body and lenses? I'm about to buy a new camera and I don't want to throw the old one away. It would also be a good idea for me to raise some money to help pay for the new camera.

**Emily Moulden**

**A** First, I wouldn't rush to sell my entire kit including lenses, as you may decide to stick with the camera system you currently have. If that ends up being the case, your existing lenses may still be compatible. However, if you've decided on a

new camera and know that you won't need your old kit, the ad pages in AP are a great place to start if you're looking for buyers of second-hand equipment. See which ones are easiest for you to get to and give them a call.

Given the large numbers of cameras produced, they can decrease in value quite significantly in a relatively short space of time. Cameras are especially prone to depreciation if they have been replaced by a number of new-generation versions since your initial purchase. Lenses, however, tend to hold their value better. **Jon Devo**





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# In the bag



In June this year, an Aladdin's cave of photographic history went up for auction, including cameras owned by Ansel Adams and Liliane De Cock. We delve inside to see what else was on offer

## Leica IIIc

**1** Willard D Morgan is considered the father of Leica 35mm photography in the US. This Leica IIIc was used by Morgan from 1946 to 1950 and was eventually passed down to his son Douglas, who went on to marry Liliane De Cock, assistant to Ansel Adams.

## Leica M5 and Leitz Elmarit

**2** Liliane De Cock used this camera throughout the final years of her life, following her marriage to Douglas Morgan. Also included is the Leitz Elmarit 1:2.8/135 lens.

## Leica MDA

**3** This Leica MDA was purchased by Douglas for Liliane in 1975. The MDA was a considerably cheaper option than buying a M2 or M4 body and was often used by companies and universities for general copying purposes. A viewfinder was omitted for cost reasons.



## Arca-Swiss 4x5 view camera and case

**4** This still-functioning view camera was used by Ansel Adams from about 1964 until 1968. It was then given to his assistant Liliane, who used the camera in her own photography and travels across the US.

## Zeiss Ikon Hologon Ultrawide

**5** Another camera belonging to Liliane De Cock. Produced in 1969, the Hologon is a fixed-focus, fixed-lens viewfinder camera with no diaphragm. The standout feature is the 15mm lens, offering coverage of around 110° – a sensational feature in its day.

**List of kit** Liliane De Cock's Weston Ranger 9 Light Meter; Willard D Morgan's Leica IIIc; Liliane De Cock's Leica M5 and Leitz Elmarit 1:2.8/135; Liliane De Cock's Leica MDA and original box; Ansel Adams' Arca-Swiss view camera and case; Liliane De Cock's Zeiss Ikon Hologon Ultrawide; assorted original images of Adams, De Cock, Imogen Cunningham, and so on. All items courtesy of Dean Bertoldi and [www.revivalauctions.com](http://www.revivalauctions.com).



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## BLAST FROM THE PAST

# Rolleicord Va

Ivor Matanle applauds Franke and Heidecke's medium-format twin-lens reflex

**LAUNCHED** 1957

**PRICE** £58.95.3D (1958)

**GUIDE PRICE TODAY** £100–£250 (depending on condition)

THE 6x6cm, 12-on-120 Rolleicord cameras, cheaper than Rolleiflexes, were intended for the enthusiastic amateur market and had knob wind and manual shutter cocking, rather than the fast lever wind of the Rolleiflex. Despite that, many portrait photographers valued the optical quality of the f/3.5 Schneider Xenar and used Rolleicords professionally. The camera illustrated is mine.

**What's good** Superb engineering and optical quality; great reliability and solidity. Rollei 16-on and 24-on adapter kits (models Va and Vb only) convert the camera to smaller formats and greater film economy – the 24-on images can be mounted in 40x40mm slide mounts for projection by a 35mm projector.

**What's bad** Non-interchangeable 75mm lens can be limiting. Non-removable focusing hood prevents use of Rollei prism (Vb has removable hood).





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**Professor Newman on...**

## The ideal format

Bob Newman looks at the 1in-format sensor, which comes into its own when you want creative control

Over the last few years a new sensor format has achieved prominence. Previously, the stock sensor sizes for digital cameras were 1/2.4in (4.55 x 6.17mm); 1/1.7in (5.32 x 7.18mm); four thirds or 4/3in (13 x 17.3mm); APS-C (about 15.6 x 23.6mm); and full frame (24 x 36mm); plus a number of larger medium-format sensor sizes.

Two of the formats are close to old cine camera frame sizes – APS-C is about the same size as the 35mm movie frame, while 1/2.4in is similar to the 8mm format. The reason is quite simple. The confusing ‘inch’ sizes refer to the outside diameter of a vidicon TV pickup tube with a corresponding image size – these tubes were made with frame sizes to match existing movie lenses.

There is one cine format missing, the 16mm, probably the most ubiquitous. Big-budget films used 35mm, while TV films, news gathering and lower-budget films used 16mm, which translated to a vidicon size of 1in. It is this 1in size, with a frame measuring 8.8 x 13.2mm, that first saw use in the Nikon 1 series of compact system cameras. It was picked up by Sony in the Cyber-shot RX100 high-end



The 1in sensor format is used in Sony's RX100 series

### ‘The 1in format first saw use in the Nikon 1 series of compact system cameras’

compact, and has now been used by Panasonic in its recent Lumix DMC-FZ1000. The format's time seems to have come, so it's worth thinking about its attraction for camera designers.

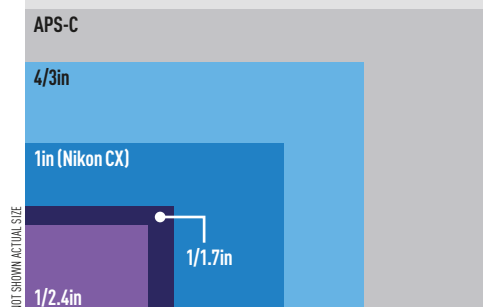
In my youth, one could discern three main classes of ‘miniature’, or 35mm, cameras. The first were the

top-level cameras, marked out by very ‘fast’ lenses: f/1.4 to f/2. These allowed both extreme depth-of-field control and were usable in lower light than lesser cameras. Next were enthusiast cameras, with lenses offering an aperture of between f/2.8 and f/4. These allowed some control of depth of field and were usable in most outdoor conditions. Then there were the snapshot cameras with lenses in the range of f/11 to f/16. These had such deep depth of field that they were effectively ‘fixed focus’ (before the days of autofocus) but the cameras were only usable in sunny conditions.

While the 1in format can't replicate the performance of the top-level cameras in terms of depth of field (it surpasses them for low-light performance), it can match the old-time enthusiast camera. So, for a photographer that wants creative control, mixed with a compact package and possibly an extended zoom range, the 1in format comes into its own.

Full frame

## SENSOR SIZES



Stock sensor sizes showing how the 1in format fits in to the group

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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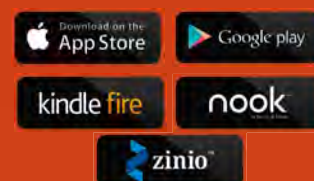


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V2 + 10-30mm Lens **£649**



**D3300 Body** **£394**

D3300 Body **£394**  
+ 18-55mm VR II **£414**

D3200 Body.....**£279**  
D3200 + 18-55mm f3.5-5.6 VR II .....**£340**



**D5300** From **£539**

D5300 Body **£539**  
D5300 + 18-55mm VR II **£599**  
D5300 + 18-140mm VR **£869**



**D7100** From **£809**

D7100 Body **£809**  
D7100 + 18-105mm VR **£939**

★★★★★ **CUSTOMER PRODUCT REVIEWS** ★★★★★

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**D610** From **£1330.80**

D610 Body **£1330.80**  
D610 + 24-85mm **£1749**

**CUSTOMER REVIEW: D7100 Body**  
★★★★★ D7100 good lightweight camera  
Sammydo – Ulster



**NEW D750** From **£1799**

**NEW** D750 Body **£1799**  
**NEW** D750 + 24-85mm **£2249**  
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D810 body **£2399**



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D4s Body **£5199**

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## SONY

A7s Black



**A7s**  
Body **£2099**

**NEW** A7s Body **£2099**  
A7R Body **£1511**  
A7 Body **£1159**  
A7 + 28-70mm **£1299**  
**RECOMMENDED LENSES:**  
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T\* **£849**  
Sony FE 35mm F2.8 ZA Carl Zeiss Sonnar T\* **£699**

A6000  
Black or Silver



**A6000**  
Body **£549**

**NEW** A6000 Body **£549**  
**NEW** A6000  
+ 16-50mm PZ **£599**  
A5000 + 16-50mm PZ  
Black or White **£299**

A77 II



**A77 II**  
Body **£979**

**NEW** A77 II + 16-50mm **£1549**  
A99 Body **£1799**  
A58 + 18-55mm **£339**  
A58 + 18-55mm  
+ 55-200mm **£499**  
**RECOMMENDED LENSES:**  
Sony 50mm f1.4 **£299**  
Sony 16-50mm f2.8 DT SSM **£479**

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GH4



**GH4**  
From **£1299**

GH4 Body **£1299**  
+ 14-140mm f3.5-5.6 **£1749**  
GH3 body **£749**

**RECOMMENDED LENSES:**  
12-35mm f2.8 Vario Power OIS **£829**  
**NEW** 14-140mm f3.5-5.6 OIS **£495**

GX7 Black  
or Silver



**GX7**  
Body **£529**

GX7 Body **£529**  
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Available in Black, Tan & Silver **£549**  
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## OLYMPUS

OM-D E-M10  
Black & Silver



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OM-D E-M1 Body **£1049**  
OM-D E-M1 + 12-50mm **£1249**  
OM-D E-M1 + 12-40mm **£1699**  
OM-D E-M5 Body **£589**  
OM-D E-M5 + 12-50mm **£749**

E-P5 Silver, Black or White

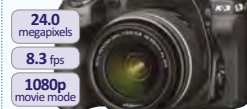


**E-P5**  
Body **£599**

E-P5 + 14-42mm **£699**  
E-P5 + 17mm + VF-4  
Electronic Viewfinder **£1049**  
E-PL5 + 14-42mm **£319**  
E-PL6  
+ 14-42mm EZ **£429**  
**RECOMMENDED LENSES:**  
Olympus 12mm f2.0 ED **£899**  
Olympus 17mm f1.8 **£369**

PENTAX

K-3



**K-3**  
From **£879**

K-3 Body **£879**  
K-3 + 18-135mm **£1139**  
**NEW** K-3 Limited edition  
with Battery grip **£1099**  
K-5 II + 18-55mm WR **£649**  
K-5 II + 18-135mm WR **£899**  
K-5 IIs Body **£698**  
K-50 **£349**  
K-500 **£359**

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X-E2



**X-E2**  
From **£569**

X-E2 Body **£569**  
X-E2 + 18-55mm **£919**  
**RECOMMENDED X-MOUNT LENSES:**  
Fujinon 35mm f1.4 R **£399**  
Fujinon 60mm f2.4 R **£434**  
Fujinon 18-55mm f2.8-4.0 OIS **£460.89**

X-T1



**X-T1**  
From **£959**

X-T1 Body **£959**  
X-T1 + 18-55mm **£1329**  
X-Pro1 Body **£739**  
X-E1 Body **£259**  
X-E1 + 18-55mm **£599**



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**Canon**

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**EOS 7D Mark II**

20.2 megapixels  
10.0 fps  
1080p movie mode

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**VHBFMG & DGRQ QDVHV**

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5.0 fps  
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**700D From £479**

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700D + 18-135mm IS STM £729  
700D + 18-135mm IS STM + 40mm STM £859

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7.0 fps  
1080p movie mode

**70D From £849**

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70D + 18-135mm f3.5-5.6 IS STM £1070

**Canon EOS 7D**

18.0 megapixels  
8.0 fps  
1080p movie mode

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7D Body £799  
7D + 18-135mm f3.5-5.6 IS £999.97  
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**Canon EOS 6D**

20.2 megapixels  
4.5 fps  
1080p movie mode  
Full Frame CMOS sensor

**6D From £1299**

6D Body £1299  
6D + 24-105mm f4.0 L IS USM £1799

**Canon 5D Mark III**

22.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS sensor

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5D Mark III Body £2299  
5D Mark III + 24-105mm f4.0L IS USM £2899  
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Full Frame CMOS sensor

**1Dx Body £4845**

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
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Snapperfish - Oxford

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
★★★★★  
"...bought this as an upgrade to the 5D Mk 2 and have never looked back."  
Dave - Cornwall

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
★★★★★  
"...The full frame sensor is superb"  
Sandra Cath - Luton

★★★★★ **CUSTOMER PRODUCT REVIEWS** ★★★★★

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**Giotto**

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• 19cm Min Height  
**SILK ROAD - 3D Column: YTL9353 Aluminium £99**  
**YTL9383 Aluminium £109**  
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### PERLA Flashguns:

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**AF 360FGZ £225**

### Flashguns:

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**44 AF-1 £139.99**  
**52 AF-1 £199.99**  
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### Macro flash:

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### SIGMA Flashguns:

**EF 610 DG ST £109.99**  
**EF 610 DG Super £159.99**

### Nissin Flashguns:

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**Di622 II £114.99**  
**Di700 £159**  
**Di866 Mark II £199**

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**PF30X £74.99**  
**16R Pro £337.99**

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## PocketWizard

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**Sand Bag £9.99**

**3m Background Support £99**

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**Collapsible Umbrella Flash Kit £65**

**Lastolite Ezybox Softbox £44.99**

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**EzyBalance Grey £19.99**

**Background Support £124.99**

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### CANON LENSES

EF 20mm f2.8 USM	£409
NEW EF-S 24mm f2.8 Pancake	£179
EF 28mm f1.8 USM	£379
EF 35mm f2.0	£208
EF 35mm f2.0 IS USM	£469
EF 40mm f2.8 STM	£159
TS-E 45mm f2.8	£1129
EF 50mm f1.8 II Lens	£89
EF 50mm f2.5 Macro Lens	£203.60
EF-S 60mm f2.8 USM Macro	£348.26
MP-E 65mm f2.8 1-5x Macro	£853
TS-E 90mm f2.8	£1124
EF 100mm f2.8 USM Macro	£385
NEW EF 400mm f4.0 DO IS USM II	£6999
EF-S 15-85mm f3.5-5.6 IS USM	£579
EF-S 17-85mm f4.0-5.6 IS USM	£356
EF-S 17-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£359
EF-S 18-200mm f3.5-5.6 IS	£399
EF 24-105mm f4.0 L IS USM	£727.07
NEW EF 24-105mm f3.5-5.6 IS STM	£479
EF 28-135mm f3.5-5.6 IS USM	£359
EF 70-200mm f4.0 L USM	£495
EF 70-300mm f4.0-5.6 IS USM	£369.17

### NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
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14mm f2.8 D AF ED Lens	£1239
NEW 20mm f1.8 G AF-S ED	£679
24mm f1.4 G AF-S ED	£1465
24mm f2.8 D AF Lens	£369
24mm f3.5 D ED PC-E	£1465
NEW 28mm f1.8 G AF-S	£495
35mm f1.4 G AF-S Nikkor	£1295
NEW 35mm f1.8 G ED AF-S Nikkor	£465
35mm f2 D AF Nikkor	£255
40mm f2.8 G AF-S DX Micro	£185
50mm f1.4 G AF-S	£279
50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens 5.5-5.6 G ED VR	£149
50mm f2.8 G AF-S ED Micro	£404
60mm f2.8 D AF Micro Nikkor Lens	£368
NEW 58mm f1.4 G AF-S Lens	£1599
85mm f1.4 G AF-S	£1177
85mm f1.8 D AF	£299
85mm f1.8 G AF-S	£375
105mm f2 D AF DC Lens	£805
105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 D AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4 G AF-S IF-ED DX	£839
14-24mm f2.8 G ED AF-S	£1315
16-85mm f3.5-5.6 G ED AF-S DX VR	£438
17-55mm f2.8 G ED DX AF-S IF	£1049

18-35mm f3.5-4.5G AF-S ED Nikkor	£519
NEW 18-55mm f3.5-5.6 G F-S DX NIKKOR VR II	£229
18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£459
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 ED AF-S VR	£679
24-70mm f2.8 G ED AF-S	£1235
24-85mm f2.8-4.0 D AF	£549
24-85mm f3.5-4.5 AF-S G ED VR	£409
24-120mm f4 G AF-S ED VR	£799
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4.5-6.3 G AF-S DX VR IF-ED	£241
55-300mm f4.5-5.6 G AF-S DX VR	£279
70-200mm f4 G ED VR	£949
70-200mm f2.8G ED AF-S VR II	£1579
70-300mm f4.5-5.6 G ED AF-S IF VR	£439

17-70mm f2.8-4.0 DC OS HSM	£329
18-200mm f3.5-6.3 DC OS HSM II	£239
18-250mm f3.5-6.3 DC OS HSM	£306
18-250mm f3.5-6.3 DC Macro OS HSM	£299
NEW 18-300mm f3.6-6.3 C DC Macro OS HSM	£499
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50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£799
70-300mm f4.0-5.6 APO Macro Super DG From	£150
70-300mm f4.0-5.6 DG OS	£275
120-300mm f2.8 OS	£2799
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£699
NEW 150-500mm f5.0-6.3 S DG OS HSM	£1599
EX DG APO Tele Converters	From £198

### SIGMA LENSES - with 3 Year Warranty

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35mm f1.4 DG HSM	£649
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£329
70mm f2.8 EX DG Macro	£359
85mm f1.4 EX DG HSM	£649
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£699
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£349
10-20mm f3.5 EX DC HSM	£399
12-24mm f4.5-5.6 EX DG HSM II	£589

### TAMRON LENSES - with 5 Year Warranty

90mm f2.8-4.0 VC USD Macro	£399
90mm f2.8 SP Di Macro	£369
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-5.6 Di II LD SP AF ASP IF	£359
15-50mm f2.8 XR Di VC	£349
18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC PZD	£329
24-70mm f2.8 Di VC USD SP	£799
28-75mm f2.8 XR Di	£359
70-200mm f2.8 Di VC USD	£1099
70-300mm f4.5-6.3 SP Di VC USD	£289

## Canon Lenses Price Drop



WAS	NOW
EF 50mm f1.4 USM	£285 → £279
EF 600mm f4 L IS II USM	£9999 → £8899
EF 70-200mm f2.8 L IS II USM	£1949 → £1699

WAS	NOW
EF 70-200mm f4 L IS USM	£964 → £959
EF 70-300mm f4.5-5.6 L IS USM	£1209 → £1069
EF 800mm f5.6 L IS USM	£10095 → £9999
EF 8-15mm f4.0 L USM Fisheye	£1089 → £999
EF 85mm f1.2 L II USM	£1750 → £1549
EF 85mm f1.8 USM	£295 → £289
EF-S 10-22mm f3.5-4.5 USM	£475 → £449
EF-S 17-55mm f2.8 IS USM	£639 → £576.89
TS-E 17mm f4L	£475 → £449
TS-E 24mm f3.5L II	£1599 → £1479
EF 1.4x III Extender	£409 → £329

WAS	NOW
EF 2x III Extender	£409 → £329
EF 100-400mm f4.5-5.6 L IS USM	£1255 → £1239
EF 100mm f2.8 Macro IS USM	£704 → £699
EF 135mm f2 L USM	£899 → £769
EF 14mm f2.8 L II USM	£1899 → £1669
EF 180mm f3.5 L USM Macro	£1274 → £1109
EF 200-400mm f4 L IS USM with Internal 1.4x Extender	£10149 → £8999
EF 17-40mm f4 L USM	£629 → £619
EF 200mm f2.0 L IS USM	£4669 → £4499
EF 200mm f2.8 L USM MKII	£649 → £569

WAS	NOW
EF 24-70mm f2.8L II USM	£1799 → £1549
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LOW PRICE! EF 24mm f1.4L II USM	£1325 → £1224
EF 28-300mm f3.5-5.6 L IS USM	£2199 → £1899
EF 300mm f2.8 L IS USM	£5295 → £4899
EF 300mm f4 L IS USM	£1169 → £1079
EF 35mm f1.4 L USM	£1140 → £1099
EF 400mm f2.8 L IS II USM	£8149 → £7799
EF 400mm f5.6 L USM	£1123 → £989
EF 500mm f4 L IS II USM	£7445 → £7049
EF 50mm f1.2 L USM	£1259 → £1149

## Photo Bags & Rucksacks



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Pro 70 AW II .....£75  
Pro 75 AW II .....£85



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@QWV ADK D  
WESG SAV D  
@QWV  
DFHVVWU

NEW Pro Trekker:  
450 AW .....£325  
650 AW .....£365  
Lens Trekker:  
600 AW II .....£255



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@QWV DQ  
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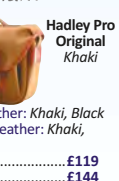
20 .....£124  
30 .....£189  
50 .....£219



Expedition:  
5x .....£129  
6x .....£144  
7x .....£179



8x .....£199  
9x .....£219



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FibreNyte/Leather: Khaki, Sage, Black.  
Digital .....£119  
Small .....£144  
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Pro Original .....£174



PIXMA Pro 100 .....£364  
PIXMA Pro 10 .....£499  
PIXMA Pro 1 .....£645



Intuos5 Pro Professional Pen and Touch Tablet  
Small .....£175  
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Large .....£369

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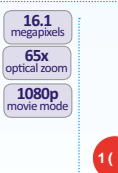
Digital compact camera batteries, cases and accessories are available on our website

### Canon



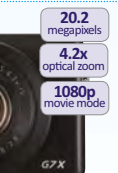
NEW PowerShot SX60 HS  
£449

16.1 megapixels  
65x optical zoom  
1080p movie mode



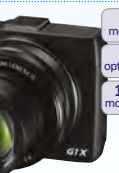
NEW PowerShot G7 X  
£579

20.2 megapixels  
4.2x optical zoom  
1080p movie mode



PowerShot G1 X Mark II  
£679

12.8 megapixels  
5.0x optical zoom  
1080p movie mode



IXUS 265 HS .....£129  
PowerShot SX600 HS .....£149  
PowerShot SX700 HS .....£234.99  
PowerShot D30 .....£249  
NEW PowerShot SX520 HS .....£299  
PowerShot S120 .....£279  
PowerShot G16 .....£379

9 (V)VRKUZ HEVLM  
I RUD Z LGH VHOFRQ  
RI FRP SDFVDFVH



### RICOH



WG-4 GPS  
Blue or Black .....£279  
WG-20 Red,  
White or Black .....£159  
Ricoh GR  
16 Megapixel with  
fixed f2.8 GR lens .....£499



18.1 megapixels  
Lumix TZ60  
£319



Black or Silver  
NEW Lumix LX100  
£799



24x optical zoom  
Lumix DMC-FZ1000  
£749



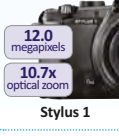
20.1 megapixels  
Lumix DS28 .....£119  
Lumix LZ40 .....£169.99  
Lumix TZ55 .....£199  
Lumix FT5 Orange .....£255  
Lumix LF1 Black .....£269  
Lumix FZ72 Black .....£269  
Lumix FZ200 Black .....£349



Coolpix P600 Black or Red .....£299  
Coolpix AW120 Black, Orange or Camouflage .....£249  
Coolpix S9700 Black, Red or White .....£229  
Coolpix S3600 .....£79  
Coolpix S5300 .....£129.99  
Coolpix S6800 .....£159

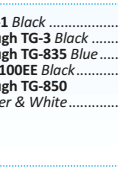


### OLYMPUS

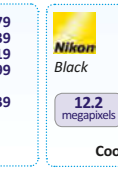


Stylus 1 .....£449

12.0 megapixels  
10.7x optical zoom  
Stylus SH-1 Black .....£279  
Stylus Tough TG-3 Black .....£339  
Stylus Tough TG-835 Blue .....£219  
Stylus SP-100EE Black .....£299  
Stylus Tough TG-850  
Black, Silver & White .....£239



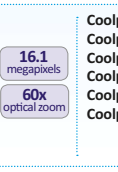
12.2 megapixels  
Coolpix P7800 LX379



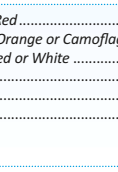
Black  
Coolpix P600  
£299



16.1 megapixels  
60x optical zoom



12.0 megapixels  
4x optical zoom  
NEW FinePix X100T  
£999



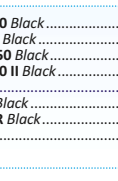
NEW FinePix X30  
£479

### SONY

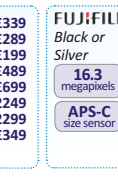


Cyber-Shot RX100 III  
£699

Black  
Cyber-shot HX400 Black .....£339  
Cyber-shot HX350 Black .....£289  
Cyber-shot WX350 Black .....£199  
Cyber-Shot RX100 II Black .....£489  
Cyber-Shot RX10 .....£699  
Cyber-Shot RX1 Black .....£2249  
Cyber-Shot RX1 R Black .....£2299  
RX100 Black .....£349



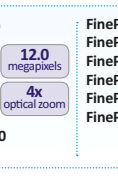
16.3 megapixels  
APS-C size sensor  
NEW FinePix X100T  
£999



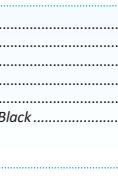
Black or Silver  
NEW FinePix X30  
£479



12.0 megapixels  
4x optical zoom  
FinePix XP70 Black .....£149  
FinePix S9200 Black .....£199  
FinePix SL1000 Black .....£234  
FinePix HS50 Black .....£249  
FinePix S1 Black .....£329  
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12.0 megapixels  
4x optical zoom



12.0 megapixels  
4x optical zoom

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5D III + 24-105 IS + Goods	£2,890	Canon GP-E2 GPS unit	£269	70-300 f4-5.6 IS	£1,069	400mm f5.6 L	£989
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EOS 700D+18-135 STM	£739	17-55mm f2.8 EFS IS	£619	50mm f1.4 USM	£279	MR14EX Macrolite	£459
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70D Body	£829	24-70mm f2.8 L II	£1,549	85mm f1.2 L II	£1,549	Powershot G16	£399
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D610 + 24-85mm VR	£1749	16-85 f3.5-5.6G VR	£449	300mm f4 AFS VR	£1,049
D610 Body + Free Tripod	£1329	16-35mm f4G AFS VR	£849	200-400mm f4 AFS VR II	£4,849
New Nikon D750 body	£1750	18-35 f3.5/4.5 AFS VR NEW	£549	200mm f2G AFS VR II	£4,199
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D7100+18-105 VR	£929	70-300mm f4.5-5.6G AFS VR	£429	1.4x II or 1.7x II Converter	£319
D7000 +18-105	£699	80-400mm f4.5-5.6 AFS VR	£2,099	PC-E 24mm f3.5 D ED	£1,479
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D5300 +18-55 VR	£595	18-140mm DX VR	£489	SB910 Speedlight	£349
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D3300 +18-55 VR II	£399	35mm f1.4G AFS	£1,329	SB300 Speedlight	£110
D3200 +18-55 VR	£339	35 f1.8G AFS DX	£155	SB-R1C1 Commander kit	£549
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See the CFV-50C on the 1st Oct	
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750 Pro/750 Pro Tx kit	£1,253	Swarovski CL 10x30 Comp	£755
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35mm f1.4 ZF2/ZE	£1,380
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50mm f1.4 ZF2/ZE	£532
85mm f1.4 ZF2/ZE	£940
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190 CX Pro 4	£195	410 head	£153
190XPro 4 + 460	£229	MVH500AH	£105
055 CX Pro 3	£259	MVH502AH	£125
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494 RC2 head	£46	496 RC2	£57
		498 RC2	£79
		327 RC2	£146
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Hasselblad HC 100mm	£1895	Ultravid 8 x 32HD NEW	£1,399
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H1 + 150mm HC + 120 back	£2250	Nikon D300S body	£1,195
H2 body + prism + back	£795	Nikon AFS 12-24mm DX	£495
150mm HC Lens	£1295	Nikon AFS 12-24mm DX	£495
Mamiya 645 Pol Back - New	£995	Nikon AFS 17-55mm f2.8G	£250
Mamiya 645 105 - 210mm	£250	Sigma 12-24mm MKII Nikon	£99
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Mamiya 7 + 55mm Lens	£949	Nikon 18-200mm VR II	£395
Mamiya 7II - 210mm Lens	£595	Sigma 35mm f1.4 DG A - Nik	£549

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Canon EOS 1DS MKIII Body	£1199
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Canon EF 24mm f1.4L II USM	£949
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Canon EF 16-35mm f2.8L II USM	£849
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X-Pro 1 Body E749	
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28mm f/2.8 IS USM	<b>£409.00</b>	16-35mm f/4.0L IS USM	<b>£1,199.00</b>
35mm f/1.4L USM	<b>£1,099.00</b>	17-40mm f/4.0L USM	<b>£619.00</b>
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50mm f/1.4 USM	<b>£279.00</b>	EF-S 18-55 IS II (No packaging)	<b>£70.00</b>
50mm f/1.8 II	<b>£80.00</b>	EF-S 18-135mm IS STM	<b>£359.00</b>
50mm f/2.5 Macro	<b>£234.00</b>	18-135 IS STM (No packaging)	<b>£299.00</b>
EF-S 60mm f/2.8 Macro	<b>£365.00</b>	EF-S 18-200mm f/3.5-5.6 IS	<b>£399.00</b>
MP-E 65mm f/2.8	<b>£853.00</b>	24-70mm f/2.8L II USM	<b>£1,549.00</b>
85mm f/1.2L II USM	<b>£1,549.00</b>	24-70mm f/4.0L IS USM	<b>£889.00</b>
85mm f/1.8 USM	<b>£289.00</b>	24-105mm f/4.0L IS USM	<b>£813.00</b>
100mm f/2 USM	<b>£359.00</b>	24-105mm (White Box)	<b>£739.00</b>
100mm f/2.8 USM Macro	<b>£385.00</b>	24-105mm f/3.5-5.6 IS STM	<b>See web</b>
100mm f/2.8L Macro IS USM	<b>£699.00</b>	28-135mm f/3.5-5.6 USM IS	<b>£359.00</b>
135mm f/2.0L USM	<b>£769.00</b>	28-300mm f/3.5-5.6L IS USM	<b>£1,899.00</b>
180mm f/3.5L USM Macro	<b>£1,109.00</b>	EF-S 55-250mm f/4-5.6 IS STM	<b>£284.00</b>
200mm f/2.0L IS USM	<b>£4,449.00</b>	EF-S 55-250mm f/4-5.6 IS II	<b>£169.00</b>
200mm f/2.8L USM/2	<b>£569.00</b>	70-200mm f/2.8L IS II USM	<b>£1,699.00</b>
300mm f/2.8L USM IS II	<b>£4,899.00</b>	70-200mm f/2.8L USM	<b>£1,019.00</b>
EF 300mm f/4.0L USM IS	<b>£1,079.00</b>	70-200mm f/4.0L IS USM	<b>£959.00</b>
400mm f/2.8L USM IS II	<b>£7,799.00</b>	70-200mm f/4.0L USM	<b>£495.00</b>
400mm f/4.0 DO L USM IS	<b>£5,399.00</b>	70-300mm f/4.0-5.6 IS USM	<b>£389.00</b>
400mm f/4.0 DO IS II USM	<b>£989.00</b>	70-300mm f/4.0-5.6L IS USM	<b>£1,069.00</b>
500mm f/5.6L USM	<b>£989.00</b>	70-300mm DO IS USM	<b>£1,138.00</b>
500mm f/4.0L USM IS MK II	<b>£7,049.00</b>	75-300mm f/4.0-5.6 III	<b>£188.00</b>
600mm f/4.0L USM IS MK II	<b>£8,999.00</b>	75-300mm f/4.0-5.6 USM III	<b>£209.00</b>
800mm f/5.6L IS USM	<b>£9,999.00</b>	100-400mm L USM IS	<b>£1,239.00</b>
TSE 17mm f/4.0L	<b>£1,659.00</b>	EF 200-400mm f/4.0L USM IS	<b>£8,749.00</b>
TSE 24mm f/3.5L II	<b>£1,479.00</b>	1.4x III Extender	<b>£329.00</b>
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65x

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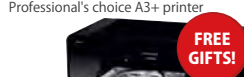


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24-70mm f/2.8L II USM	
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AF-D 20mm f/2.8 <b>£463.00</b>	PC-E 85mm f/2.8D ED <b>£1,299.00</b>	AF-S 18-200mm ED DX VR II <b>£584.00</b>
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AF-S Nikkor 24mm f/1.4G <b>£1,465.00</b>	AF-D 135mm f/2.0D <b>£1,029.00</b>	AF-S 18-300mm ED VR DX <b>£679.00</b>
PC-E 24mm f/3.5D ED <b>£1,465.00</b>	AF-D 180mm f/2.8 IF ED <b>£695.00</b>	AF-S 24-70mm f/2.8G ED <b>£1,245.00</b>
AF-D 28mm f/2.8 <b>£243.00</b>	AF-D 200mm f/4D IF ED <b>£1,179.00</b>	AF-S 24-85mm ED VR <b>£409.00</b>
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AF-S 35mm f/1.8G ED <b>£465.00</b>	AF-S 400mm f/2.8G ED VR <b>£6,589.00</b>	AF-S 55-200mm DX Black <b>£199.99</b>
AF-S 35mm f/1.8G DX <b>£148.00</b>	AF-S 400mm f/2.8 FL ED VR <b>£10,399.00</b>	AF-S 55-200mm VR DX <b>£241.00</b>
AF-S 40mm f/2.8G ED <b>£185.00</b>	AF-S 600mm f/4G ED VR <b>£5,849.00</b>	AF-S 55-300mm VR DX <b>£279.00</b>
PC-E 45mm f/2.8D ED <b>£1,393.00</b>	AF-S 600mm f/4G ED VR <b>£7,069.00</b>	AF-S 70-200mm f/2.8 VR II <b>£1,579.00</b>
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AF-S 50mm f/1.4G <b>£279.00</b>	AF-S 10-24mm f/3.5-4.5G ED <b>£639.00</b>	AF-S 70-300mm IF ED VR <b>£439.00</b>
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AF-S 50mm f/1.8G <b>£149.00</b>	AF-S 14-24mm f/2.8G ED <b>£1,315.00</b>	AF-S 80-400mm ED VR <b>£1,899.00</b>
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AF-S 60mm f/2.8G Micro ED <b>£404.00</b>	AF-S 17-35mm f/2.8 IF ED <b>£1,499.00</b>	TC-14E III 1.4x Teleconverter <b>£449.00</b>
AF-S 85mm f/3.5G DX Micro <b>£375.00</b>	AF-S 17-55mm f/2.8G DX <b>£1,049.00</b>	TC-17E III 1.7x Teleconverter <b>£309.00</b>

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17mm f/2.8 Silver	<b>£229.00</b>
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12-40mm f/2.8 Pro	<b>£799.00</b>
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Lumix G 14-42mm f/3.5-5.6	<b>£199.00</b>
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f/1.8 DC HSM  
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### Sigma 18-300mm

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500mm f/4.5 APO EX DG <b>£3,769.00</b>	150mm f/2.8 OS Macro <b>£699.00</b>	50-150mm f/2.8 OS <b>£739.00</b>
10mm f/2.8 EX DC HSM <b>£489.00</b>	180mm f/2.8 EX DG OS HSM <b>£1,299.00</b>	70-200mm f/2.8 OS <b>£799.00</b>
15mm f/2.8 Fisheye EX DG <b>£474.00</b>	300mm f/2.8 APO EX DG <b>£2,279.00</b>	70-300mm f/4.0-5.6 Macro <b>£150.00</b>
19mm f/2.8 DN <b>£159.00</b>	800mm f/5.6 APO EX DG <b>£4,349.99</b>	70-300mm f/4.0-5.6 DG Macro <b>£99.00</b>
20mm f/1.8 DG Asph. RF <b>£514.00</b>	8-16mm f/4.5-5.6 DC HSM <b>£549.00</b>	70-300mm f/4.0-5.6 DG OS <b>£239.00</b>
24mm f/1.8 DG Asph. Macro <b>£429.00</b>	10-20mm f/4-5.6 EX DC <b>£349.00</b>	120-300mm f/2.8 OS HSM <b>£2,799.00</b>
28mm f/1.8 DG EX Macro <b>£359.00</b>	10-20mm f/3.5 EX DC HSM <b>£399.00</b>	120-400mm f/4.5-5.6 DG OS <b>£599.00</b>
30mm f/1.4 DC HSM <b>£369.00</b>	12-24mm f/4.5-5.6 II DG HSM <b>£599.00</b>	150-500mm f/5.0-6.3 DG OS <b>£699.00</b>
30mm f/2.8 DN <b>£159.00</b>	17-50mm f/2.8 DC OS HSM <b>£309.00</b>	200-500mm f/2.8 EX DG <b>£12,699.00</b>
35mm f/1.4 DG HSM <b>£669.00</b>	17-70mm f/2.8-4 Macro OS <b>£344.00</b>	300-800mm f/5.6 EX DG HSM <b>£5,498.00</b>
50mm f/1.4 EX DG HSM <b>£329.00</b>	18-35mm f/1.8 DC HSM <b>£649.00</b>	EX DG 1.4x APO <b>£198.00</b>
50mm f/2.8 Macro <b>£249.00</b>	18-200mm f/3.5-6.3 II DC OS <b>£239.00</b>	EX DG 2x APO DG <b>£232.00</b>
60mm f/2.8 DN <b>£159.00</b>	18-200mm f/3.5-6.3 OS HSM <b>£269.00</b>	USB Dock <b>£39.95</b>
70mm f/2.8 Macro <b>£329.00</b>	18-250mm Macro OS HSM <b>£299.00</b>	Sigma Filters <b>from £17.99</b>

Visit us in store & try these lenses out for yourself & receive expert advice

### Fujifilm X-30

A premium quality compact camera offering a range of class-leading functions, unrivalled image quality and superb design!



**NEW & COMING SOON!!**  
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To find out more about the new Fujifilm X30 visit our blog at [www.blog.parkcameras.com](http://www.blog.parkcameras.com)

### Fujifilm X-E2 + 18-55mm



**Now only £919.00**  
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### Fujifilm X-Pro 1 Body



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 SRP £1,049.99  
 Add a Fujifilm Premium Half Case for only £89!

### Samsung NX30 + 18-55mm



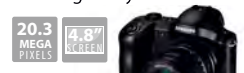
**Now only £799.00**  
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 Add a SanDisk 16GB Ultra SDHC Card for only £10!

### Samsung NX300 + 20-50mm



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 Supplied with Adobe Photoshop Lightroom 4.0 FREE

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**Hero 4 Black**  
**£369.00**

**Hero 4 Silver**  
**£289.00**

**Hero**  
**£99.00**

**NEW & NOW IN STOCK!!**

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**NEW & COMING SOON!!**  
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### Sigma DP2 Quattro



**NEW & COMING SOON!!**  
 See website for full details  
 Learn more about this camera at [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP)

Register your lens with Sigma UK & receive a **FREE 3 Year warranty**  
 For registration and terms and conditions, visit [sigma-imaging-uk.com/warranty](http://sigma-imaging-uk.com/warranty)

### Sigma EF 610 Super DG

**Now only £155.00**  
 SRP £259.99

### Sigma EM-140 DG Macro Flash

**Now only £319.99**  
 SRP £379.99

**K-3**

23.3 MEGA PIXELS  
8.3 FPS  
3.2" LCD  
HD  
SD CARD

**In stock from only £849.00**

Looking at the K-3? Consider the Prestige Edition with grip, two batteries and strap. See web for details.

### Pentax K-50



**Body Only £379.00** + 18-55 WR **£399.00**  
 Add a Pentax 18-270mm f/3.5-6.3 lens for only £419!

### Pentax K-S1



**NEW!!**  
**NEW & NOW IN STOCK!!**  
 See web for full details  
 Available in a range of colours! See our website to see the range

### Pentax Q-S1

If you're looking for a super-compact camera with interchangeable lenses, that is beautifully designed and takes high quality stills and movies, then take a look at the Pentax Q-S1.



**Body Only £299.00** + 5-15mm **£379.00** + 5-15mm + 15-45mm **£549.00**

Available in Black, Gunmetal, White and Gold

### Pentax XG-1



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 In-stock at our Burgess Hill & London stores

### Pentax Lenses

10-17mm f/3.5-4.5 DA ED IF <b>£329.00</b>	55-300mm f/4.0-5.8 <b>£359.00</b>
12-24mm f/4 DA ED AL (IF) <b>£739.00</b>	60-250mm f4.0 ED (IF) <b>£1,069.00</b>
16-50mm f/2.8 DA* ED AL <b>£819.00</b>	For more Pentax lenses visit our website
17-70mm f/4 DA AL IF SDM <b>£449.00</b>	02 Std. Zoom 27.5-83mm <b>£249.00</b>
18-55mm f/3.5-5.6 DA WR <b>£159.00</b>	03 Fish Eye 160 Degree <b>£79.00</b>
18-135mm f/3.5-5.6 DA WR <b>£379.00</b>	04 Toy Wide Lens 35mm <b>£59.00</b>
18-270mm f3.5-6.3 ED SDM <b>£429.00</b>	05 Toy Telephoto 18mm <b>£59.00</b>
50-135mm f/2.8 ED IF DA* <b>£849.00</b>	06 Telephoto 15-45mm <b>£249.00</b>
50-200mm f/4-5.6 ED WR <b>£269.00</b>	07 Mount shield 11.5mm <b>£49.00</b>

## Sign-up to our newsletter

Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products







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## SWAROVSKI OPTIK ATX/STX

MODULAR TELESCOPES

A choice of 3 Objective Modules 65, 85 and 95 mm and 2 eyepiece modules (angled / straight) for a total of 6 different options.

**FREE Swarovski Cleaning Kit worth £30**

**12 Months Interest Free Credit**

**SWAROVSKI OPTIK PREMIER DEALER**

OBJECTIVE MODULES (REQUIRES EYEPIECE)	RRP	NOW	10% Deposit	Monthly Payment
65mm Objective Module	£670	£605	£61	£45.33
85mm Objective Module	£1180	£1065	£107	£79.83
95mm Objective Module	£1460	£1315	£132	£98.58

EYEPIECE MODULES	RRP	NOW	10% Deposit	Monthly Payment
ATX Angled Eyepiece Module	£1670	£1505	£151	£112.83
STX Straight Eyepiece Module	£1670	£1505	£151	£112.83

**CASES**  
2 Piece Stay on Case £192

**BUNDLE OPTIONS**

ATX/STX 25-60x65	RRP	NOW	10% Deposit	Monthly Payment
ATX/STX 25-60x65	£2340	£2110	£211	£158.25
ATX/STX 25-60x85	£2850	£2570	£257	£192.75
ATX/STX 30-70x95	£3130	£2820	£282	£211.15

3 OBJECTIVES • 2 EYEPIECES  
6 COMBINATIONS

See the ATX/STX in action on YouTube

## SWAROVSKI OPTIK ATX/STX HD

HIGH DEFINITION

Giving you all the features that you would look for in a lightweight, reliable spotting scope; providing the perfect start for anyone taking an interest, for instance, in the world of birdwatching.

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**FREE Swarovski Cleaning Kit worth £30**

**DIGISCOPING WITH THE NEW ATX/STX**  
See website for details

ANGLED OR STRAIGHT	RRP	NOW	10% Deposit	Monthly Payment
ATX/STX HD 65mm	£1180	£1065	£107	£79.83
ATX/STX HD 80mm	£1690	£1520	£152	£114.60

**BUNDLE OPTIONS - ANGLED OR STRAIGHT**

ATX/STX HD 65mm c/w 20-60x zoom	RRP	NOW	10% Deposit	Monthly Payment
ATX/STX HD 65mm c/w 20-60x zoom	£1724	£1434	£144	£107.50
ATX/STX HD 80mm c/w 20-60x zoom	£2224	£1889	£189	£144.60

**ATX/STX ACCESSORIES**

TLS 800 Telephoto Lens for your SLR	RRP	NOW	10% Deposit	Monthly Payment
TLS 800 Telephoto Lens for your SLR	£435	£395	£39	£29.63
DCB II Swivel Adapter	£278	£250	£25	£18.75
SSR II Telescope Rail	£174	£158	£16	£11.86

**EYEPIECES**

30x SW Extra Wide Eyepiece	RRP	NOW	10% Deposit	Monthly Payment
30x SW Extra Wide Eyepiece	£299	£269	£27	£20.25
20-60x 5 Zoom Eyepiece	£369	£329	£33	£24.92
25-50x W Zoom Eyepiece	£459	£419	£42	£31.43

## SWAROVSKI OPTIK

**Digiscoping from your iPhone**  
Slide your iPhone 5/5s into the adapter using the adapter ring onto any spotting scope or binocular from Swarovski to convert your phone into a telephoto zoom lens for digiscoping.

**PA-15 Adapter for iPhone 5/5s** £115  
Additional adapters available £17

## DIGISCOPING with SWAROVSKI OPTIK

ATX + STX

Adapter Ring for PA-15 iPhone Digiscoping £17  
T2 Adapter - Canon £21.99  
T2 Adapter - Nikon £21.99  
PA-15 Digiscoping Adapter for iPhone 5, 5s £115  
SSR II Spotting Scope Rail for ATX, STX, ATX, STX, ATM, STM £120  
DCB II Swivel Adapter for ATX/STX - ATM/STM £278  
DCB II Swivel Adapter for ATX/STX £278

DCB-5 Digital Camera Base Inc. Balance Rail (Straight) £299  
TSL APO Apochromat Telephoto Lens System for ATX/STX (Includes DR-X Sleeve) £362  
TSL APO Apochromat Telephoto Lens System for ATX/STX (Includes DR-X Sleeve) £362  
TSL 800 Telephoto Lens for your SLR, fits ATX/STX/ATM/STM £435

## SWAROVSKI OPTIK Birding Tripods

Ideal for Birdwatching

**Aluminium Tripods**

AT101	RRP	NOW
AT101	£179	£179
AT101 c/w DH101 Head	£349	£349

**Carbon Fibre Tripods**

CT Travel c/w DH101 Head	RRP	NOW
CT Travel c/w DH101 Head	£489	£489
CT101 c/w DH101 Head	£499	£499

## DIASCOPE ZEISS

SPOTTING SCOPES

Innovative high performance spotting scopes with dual focus system and wide panoramic field of view, unmatched brilliant imaging and up to 75x zoom

**12 Months Interest Free Credit**

**SAVE UP TO £726**

**COMBINATIONS**

65 T* FL Angled or Straight c/w 15-56x Eyepiece	RRP	NOW	10% Deposit	Monthly Payment
65 T* FL Angled or Straight c/w 15-56x Eyepiece	£2125	£1399	£140	£142.91
85 T* FL Angled c/w 20-75x Eyepiece	£2565	£1899	£190	£142.42

**PHOTOSCOPE 85T\* FL**  
WITH DIGITAL CAMERA  
Combining two worlds - observation & photography! Breath-takingly simple

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Photoscope 85T\* FL £3050 £2799

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Roomy & flexible everyday adventure pack. Sized up for a complete DSLR kit, tablet plus plenty of extras.

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## HELIOS

**HELIOS APOLLO OBSERVATION BINOS**  
Waterproof & nitrogen filled. For medium to long range terrestrial & astronomical observations.

7x50	RRP	NOW
7x50	£219	£199.99
HR 10.5x70	£299	£289.99
HR 15x70	£399	£389.99
HR 22x85	£399	£389.99
HR 20x110	£499	£479.99
HR 28x110	£499	£479.99

**HELIOS QUANTUM OBSERVATION BINOS**  
Top-quality waterproof observation binocular with individual helical eyepiece focusing.

3.25x100 IF	RRP	NOW
3.25x100 IF	£269	£249.99
4.15x70 CF	£159	£149.99
4.20x60 IF	£249	£229.99
4.25x100 IF	£299	£279.99
5.20x100 IF	£299	£279.99
7.4.25x100	£1699	£1599.99

**NIKON 20x120III BINOCULAR TELESCOPE**  
The ultimate observation binocular 20x120 III RRP £1999.99 NOW £1099.99

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Powerful magnification. High resolution 20x60 RRP £5254 NOW £3999

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**MANFROTTO 055 CX PRO 3** RRP NOW  
Our best value - suitable for all types of birdwatching and perfect for use in a hide  
Carbon Fibre Tripod with MV1500 AH II Fluid Head and 340g Intra Clamp £595 £519

**GITZO GT 2542LS (Ultimate Travel Kit)** RRP NOW  
Carbon Fibre Tripod with GH1220 QR Head £915 £795

**Manfrotto**

ALUMINIUM TRIPODS	CARBON FIBRE TRIPODS
190 X Pro 3 New £159.99	190 CX Pro 3 New £239.99
190 X Pro 4 New £169.99	190 CX Pro 4 New £239.99
055 X Pro 3 New £169.99	055 CX Pro 3 New £339.99
055 X Pro 4 New £179.99	055 CX Pro 4 New £339.99

**FLUID HEADS**

121 RC	RRP	NOW
121 RC	£64.99	£59.99
700 RC2	£59.99	£54.99
MVH 500 AH	£119.99	£109.99
MVH 502	£179.99	£169.99

**ACCESSORIES**

340g Intra Clamp	RRP	NOW
340g Intra Clamp	£59.99	£54.99
340g Intra Clamp	£59.99	£54.99
340g Intra Clamp	£59.99	£54.99

**GITZO**

TRIPODS	2 WAY FLUID HEADS
GT2542LS	GH1220QR
GT1531	GH1220QR
GT1531	GH1220QR

RRP NOW  
GT2542LS £599.99 £519.99  
GT1531 £439.99 £359.99

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**200 AW SAVE £70**

**350 AW SAVE £90**

**SCOPE BACKPACKS**  
Optics backpacks that offer protection & flexibility as you travel & observe.

RRP NOW  
Scope Travel 200 AW £139 £69  
Scope Photo Travel 350 AW £189 £99

## HELIOS

**TELESCOPES**

**FINE BRASS TELESCOPES**

These beautifully crafted, hand-polished, solid brass telescopes have been manufactured to reflect the workmanship and materials of a more elegant bygone age. The magnificent, highly polished brass, is complemented by tripods made from finest quality mahogany wood. All feature high quality fully coated optics making them highly functional products. All models provide erect images, so can be used for terrestrial viewing as well as for basic astronomical observations.

**£299.99 - £549.99**

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State-of-the-art optics with SWAROVISION technology, offering the benefits of comfortable use, elegant design, an ergonomic wrap-around grip and ultimate functionality.

**12 MONTHS INTEREST FREE CREDIT**

8x32 Swarovision EL	RRP	NOW	10% Deposit	Monthly Payment
8x32 Swarovision EL	£1600	£1440	£145	£107.95
10x32 Swarovision EL	£1630	£1470	£147	£110.25
8x54 Swarovision EL	£1960	£1765	£177	£132.33
10x54 Swarovision EL	£1980	£1785	£179	£133.83
10x50 Swarovision EL	£2110	£1899	£190	£142.41
12x50 Swarovision EL	£2130	£1920	£192	£144.00

**FREE Swarovski Cleaning Set worth £30 with Swarovski Binos**

**EL TRAVELER**  
EXPERIENCE THE MOMENT  
Crystal-clear optics with a large field of view

8x32	RRP	NOW
8x32	£1600	£1440
10x32	£1630	£1470

**CL COMPANION**  
ADAPTS BY YOUR SIDE  
The number one compact, lightweight binocular

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8x30	£830	£749
8x30	£850	£765

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PUTS THE WORLD IN YOUR POCKET  
Outstanding optical clarity

8x25	RRP	NOW
8x25	£550	£495
10x25	£590	£530

**SLC**  
PERFECTION MEETS TRADITION  
Compact & slim, great for using when you're observing wildlife, whether during the day or at twilight.

SLC 8x42	RRP	NOW
SLC 8x42	£1310	£1179
SLC 10x42	£1380	£1247
SLC 8x56	£1830	£1649
SLC 10x56	£1880	£1695
SLC 15x56	£1930	£1739

## lowepro

**200 AW SAVE £70**

**350 AW SAVE £90**

**SCOPE BACKPACKS**  
Optics backpacks that offer protection & flexibility as you travel & observe.

RRP NOW  
Scope Travel 200 AW £139 £69  
Scope Photo Travel 350 AW £189 £99

## CONQUEST ZEISS

**COMPACTS**

Rugged, ergonomic design in a tough, resilient package. Bright, sharp images and enhanced twilight vision.

RRP NOW  
8x20 T\* £355 £299  
10x25 T\* £410 £339

**VICTORY COMPACTS**

These high-performance binoculars of the Victory range stand out for their excellent image performance and are also ideal for those who wear glasses

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8x20 T\* £355 £299  
10x25 T\* £410 £339

**VICTORY HT**  
THE BRIGHTEST PREMIUM BINOCULARS IN THE WORLD  
The brightest premium binoculars in the world with a transmission level of 95%+ for greater brightness and longer observation RRP NOW

8x42	RRP	NOW
8x42	£1695	£1429
10x42	£1725	£1449
8x54	£1910	£1849
10x54	£1950	£1899

**CONQUEST HD**  
THE MODERN OBSERVATION OPTICS  
Discover the smallest details, experience the greatest moments. RRP NOW

8x32	RRP	NOW
8x32	£665	£599
10x32	£725	£639
10x42	£835	£739
10x56	£1195	£1129
15x56	£1265	£1199

**VICTORY SF**  
WORLD'S BEST BIRDING & NATURE OBSERVATION BINOCULARS  
You can experience every spectacle nature has to offer with brilliant optics and an unparalleled wide-angle field of view. RRP NOW

8x42	RRP	NOW
8x42	£2050	£2075
10x42	£2075	£2075

See website for more details



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Swarovski  
Cleaning  
Kit worth  
£30

**12 Months**  
Interest Free  
Credit

**SWAROVSKI  
OPTIK  
PREMIER  
DEALER**

**SWAROVSKI  
OPTIK**

**ATX/STX**  
MODULAR TELESCOPES

A choice of 3 objective Modules  
65, 85 and 95 mm and 2 eyepiece  
modules (angled / straight) for  
a total of 6 different options.

		12 MONTHS INTEREST FREE CREDIT	
		10% Dep	Monthly Payment
<b>OBJECTIVE MODULES</b>			
(REQUIRES EYEPIECE)			
65mm Objective Module	RRP £670	<b>£605</b>	<b>£45.33</b>
85mm Objective Module	£1180	<b>£1065</b>	<b>£79.83</b>
95mm Objective Module	£1460	<b>£1315</b>	<b>£98.58</b>
<b>EYEPIECE MODULES</b>			
ATX Angled Eyepiece Module	£1670	<b>£1505</b>	<b>£112.83</b>
STX Straight Eyepiece Module	£1670	<b>£1505</b>	<b>£112.83</b>
<b>CASES</b>			
2 Piece Stay on Case		<b>£192</b>	
<b>BUNDLE OPTIONS</b>			
ATX/STX 25-60x65	£2340	<b>£2110</b>	<b>£158.25</b>
ATX/STX 25-60x85	£2850	<b>£2570</b>	<b>£192.75</b>
ATX/STX 30-70x95	£3130	<b>£2820</b>	<b>£211.15</b>

**3 OBJECTIVES • 2 EYEPIECES  
6 COMBINATIONS**

See the ATX/STX in action on [YouTube](#)



## DIASCOPE

SPOTTING SCOPES

Innovative high performance spotting scopes with dual focus system and wide panorama field of view, unmatched brilliant imaging and up to 75x zoom

**ZEISS**  
**PREMIER DEALER**

**SAVE UP TO £726**

**12 Months**  
Interest Free Credit

12 MONTHS INTEREST FREE CREDIT		
	10% Deposit	Monthly Payment
RRP		
£1215 £1399	£140	£142.91
£2565 £1899	£140	£142.92

**COMBINATIONS**

65" FL Angled or Straight c/w 15-56x Eyepiece  
85" FL Angled c/w 20-75x Eyepiece

**PHOTOSCOPE 85T\* FL**  
WITH DIGITAL CAMERA  
Combining two worlds – observation & photography! Breathtakingly simple

ANGLED RRP NOW  
Photoscope 85T\* FL £3050 £2799



## SIMON KIRBY RECOMMENDS 2 GREAT TRIPODS



**MANFROTTO 055 CX PRO 3**

*Our best seller - suitable for all types of bird watching and perfect for use in a hide*

Carbon Fibre Tripod with MHY500 AH II Fluid Head and 340N Hinge Clamp

**RRP NOW**

~~£595~~ **£519**

**GITZO GT 2542i-8** (Ultimate Travel Kit)

Carbon Fibre Tripod with GIT200 QR Head

~~£915~~ **£795**





**See the video on our site**



**Manfrotto**

**ALUMINIUM TRIPODS**

190 X Pro 3 <b>New</b> £159.99	190 CX Pro 3 <b>New</b> £289.99
190 X Pro 4 <b>New</b> £169.99	190 CX Pro 4 <b>New</b> £299.99
055 X Pro 3 <b>New</b> £169.99	055 CX Pro 3 <b>New</b> £339.99
	055 CX Pro 4 <b>New</b> £359.99

**ACCESSORIES**

£64.99	340 Hinge Clamp
£59.99	340N Hinge Clamp
£119.99	Tripod Bags
£179.99	Quick Release Plate from £13

**GITZO**

**TRIPODS**

G7254i-5 <b>New</b> £599.99	G17200R £194.99
G71531i £439.99	QR Plate £35

**ACCESSORIES**

£38.99	Selling kit Tripods
from £79.99	Tripod Bags

**THE  
ULTIMATE  
BIRDING  
BINO**

# SWAROVSKI OPTIK EL SWAROVISION IN A CLASS OF ITS OWN

State-of-the-art optics with SWAROVISION technology, offering the benefits of comfortable use, elegant design, an ergonomic wrap-around grip and ultimate functionality.

**12 Months  
Interest Free  
Credit**

**12 Months  
Interest Free  
Credit**

**12 Months  
Interest Free  
Credit**

RRP	NOW	12 Months Deposit	Monthly Payment
£1600	£1440	£145	£107.95
£1630	£1470	£147	£110.25
£1960	£1765	£177	£132.33
£1980	£1855	£179	£133.83
£2110	£1899	£190	£142.41
£2130	£1920	£192	£144.00

**FREE**  
Swarovski  
Cleaning Set  
worth £30 with  
Swarovski Binoculars

**12 Months  
Interest Free  
Credit**

**12 Months  
Interest Free  
Credit**

**12 Months  
Interest Free  
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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	R500, R600, R620, R640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
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T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
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T0591/2/3, each	£12.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/82/120, B40W, BX300
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
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T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo R1900
T0791/2/3, each	£12.99 10ml	Check Website.	Flamingo Inks
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T0877/8/9, each	£9.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2000 Kingfisher Inks
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Photo RX700 Penguin Inks
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T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1281 Black	£7.99 5.9ml	£4.99 13ml	Fountain Pen Inks
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	High Capacity Fountain Pen Inks
T1291 Black	£10.99 11.2ml	£4.99 16ml	Expression Home XP30, XP102, XP202, XP205
T1292/3/4, each	£10.99 7ml	£4.99 13ml	XP302, XP305, XP402, XP405
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T1591-9, each	£14.99 17ml each or £107.99 set of 8		Expression Home XP30, XP102, XP202, XP205
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No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	High Capacity Elephant Inks
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No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
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Premium Gloss 270g, A4, 25sh + £5 FREE	£11.99
Premium Lustre 270g, 6x4, 50sh + £5 FREE	£9.99
Premium Lustre 270g, A4, 25sh + £5 FREE	£11.99
Smooth Heavyweight Matt 200g, A4, 50sh	£14.99
ILFORD GALERIE Prestige	
Smooth Gloss 310g, 6x4, 100 sheets	£17.99
Smooth Gloss 310g, 7x5, 100 sheets	£23.99
Smooth Gloss 310g, A4, 25sh + £10 FREE	£12.99
Smooth Gloss 310g, A3, 25 sheets	£28.99
Smooth Gloss 310g, A3+, 25sh + £10 FREE	£32.99
Smooth Pearl 310g, 6x4, 100 sheets	£17.99
Smooth Pearl 310g, 7x5, 100 sheets	£23.99
Smooth Pearl 310g, A4, 25sh + £10 FREE	£12.99
Smooth Pearl 310g, A3, 25 sheets	£28.99
Smooth Pearl 310g, A3+, 25sh + £10 FREE	£32.99
Gold Mono Silk 270g, A4, 25sh + £10 FREE	£19.99
Gold Fibre Silk 310g, A4, 50 sheets	£44.99
Fine Art Smooth 220g, A4, 25 sheets	£26.99
Fine Art Textured 220g, A4, 25 sheets	£26.99
Smooth Lustre Duo 280g, A4, 25 sheets	£14.99

<b>Sample Pack</b>	25 sheets, 5 different papers!	<b>£11.99</b>
<b>NEW Ultra Pearl</b>	295g, A4, 25 sheets	<b>£12.99</b>
<b>NEW Titanium Lustre</b>	280g, A4, 25 sheets	<b>£22.99</b>
<b>Digital Gloss or Oyster 271g</b>	6x4, 50 sheets	<b>£7.99</b>
<b>Digital Gloss or Oyster 271g</b>	7x5, 50 sheets	<b>£10.99</b>
<b>Digital Gloss or Oyster 271g</b>	A4, 50 sheets	<b>£10.99</b>
<b>Digital Gloss or Oyster 271g</b>	A3, 25 sheets	<b>£21.99</b>
<b>Digital Gloss or Oyster 271g</b>	A3+, 25 sheets	<b>£22.99</b>
<b>Double Sided Oyster</b>	285g, A4, 25 sheets	<b>£21.99</b>
<b>Double Sided Matt</b>	250g, A4, 100 sheets	<b>£24.99</b>
<b>Matt Proofing</b>	160g, A4, 150 sheets	<b>£19.99</b>
<b>Matt Plus</b>	240g, A4, 25 sheets	<b>£9.99</b>
<b>Fibre Base Gloss</b>	295g, A4, 25 sheets	<b>£24.99</b>
<b>NEW Fibre Base Distinction</b>	360g, A4, 25sh	<b>£25.99</b>
<b>Smooth Fine Art Portfolio</b>	200g, A4, 25sh	<b>£19.99</b>
<b>Smooth Fine Art Portrait</b>	300g, A4, 25sh	<b>£26.99</b>
<b>Smooth Fine Art Omega</b>	310g, A4, 25sh	<b>£23.99</b>
<b>Textured Fine Art Art</b>	210g, A4, 25sh	<b>£22.99</b>
<b>Textured Fine Art Parchment</b>	285g, A4, 25sh	<b>£21.99</b>
<b>Textured Fine Art Museum</b>	310g, A4, 25sh	<b>£25.99</b>



# Lowering the Cost of Photography

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## MEMORY

### SanDisk

**SanDisk Blue SDHC Class 4 5MB/s**

2GB 5MB/s	£3.99
4GB 5MB/s	£4.49
8GB 5MB/s	£4.99
16GB 5MB/s	£8.99

**SanDisk Ultra SDHC Class 6 30MB/s**

4GB 30MB/s	£5.99
8GB 30MB/s	£6.99
16GB 30MB/s	£10.99
32GB 30MB/s	£19.99

**SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s**

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
16GB 45MB/s	£14.99
32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

**NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s**

8GB 80MB/s	£14.99
16GB 80MB/s	£22.99
32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

**SanDisk Ultra Compact Flash 30MB/s**

4GB 30MB/s	£13.99
8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

**SanDisk Extreme Compact Flash 60MB/s**

8GB 60MB/s	£27.99
16GB 60MB/s	£45.99
32GB 60MB/s	£76.99
64GB 60MB/s	£139.99

**SanDisk Extreme Pro Compact Flash 90MB/s**

16GB 90MB/s	£72.99
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**SanDisk Ultra MicroSDHC Class 10 30MB/s**

8GB 30MB/s	£7.99
16GB 30MB/s	£12.99
32GB 30MB/s	£24.99
64GB 30MB/s	£48.99

**SanDisk Cruzer Blade USB Pen Drives**

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

### Lexar

**Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s**

8GB 60MB/s	£11.99
16GB 60MB/s	£17.99
32GB 60MB/s	£32.99

**Lexar Professional Compact Flash 800X, 120MB/s**

8GB 120MB/s	£24.99
16GB 120MB/s	£39.99
32GB 120MB/s	£69.99

**Lexar Professional Dual Slot Reader SD & Compact Flash**

USB3.0 Reader 500MB/s	£25.99
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### Delkin Devices

**Delkin Professional Compact Flash 500X, 75MB/s**

8GB 75MB/s	£16.99
16GB 75MB/s	£27.99
32GB 75MB/s	£46.99

**Waterproof Memory Card Storage Totes**

SD Tote Holds 8 SD cards	£6.99
CF Tote Holds 4 Compact Flash	£6.99

**Universal Memory Card Readers**

USB2.0 Reader 30MB/s	£9.99
USB3.0 Reader 500MB/s	£19.99

## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

**NB-2L/HL for Canon** £9.99

**NB-4L for Canon** £9.99

**NB-5L for Canon** £9.99

**NB-6L for Canon** £9.99

**NB-7L for Canon** £12.99

**NB-9L for Canon** £9.99

**NB-10L for Canon** £12.99

**NB-11L for Canon** £12.99

**BP-511 for Canon** £12.99

**LP-E5 for Canon** £12.99

**LP-E6 for Canon** £19.99

**LP-E8 for Canon** £15.99

**LP-E10 for Canon** £12.99

**LP-E12 for Canon** £12.99

**NP45 for Fuji** £9.99

**NP50 for Fuji** £9.99

**NP95 for Fuji** £9.99

**NPW126 for Fuji** £17.99

**NP400 for Minolta** £12.99

**EN-EL1 for Nikon** £9.99

**EN-EL3E for Nikon** £14.99

**EN-EL5 for Nikon** £9.99

**EN-EL9 for Nikon** £12.99

**EN-EL10 for Nikon** £9.99

**EN-EL11 for Nikon** £9.99

**EN-EL12 for Nikon** £9.99

**EN-EL14 for Nikon** £19.99

**EN-EL15 for Nikon** £24.99

**EN-EL19 for Nikon** £12.99

**EN-EL20 for Nikon** £14.99

**EN-EL21 for Nikon** £14.99

**LI10B/12B for Olympus** £9.99

**LI40B/42B for Olympus** £9.99

**LI50B for Olympus** £9.99

**BLM-1 for Olympus** £12.99

**BLN-1 for Olympus** £24.99

**BLS-1 for Olympus** £12.99

**BLS-5 for Olympus** £15.99

**CGR-S006 for Panasonic** £9.99

**CGA-S007 for Panasonic** £9.99

**DMW-BCG10 for Panasonic** £19.99

**DMW-BCJ13 for Panasonic** £19.99

**DMW-BCK7 for Panasonic** £19.99

**DMW-BLB13 for Panasonic** £19.99

**DMW-BLE9 for Panasonic** £12.99

**DMW-BLF19 for Panasonic** £19.99

**DMW-BMB9 for Panasonic** £22.99

**D-Li50 for Pentax** £12.99

**D-Li90 for Pentax** £12.99

**D-Li109 for Pentax** £12.99

**SLM-1137D for Samsung** £9.99

**SLM-1674 for Samsung** £12.99

**BG-1 for Sony** £19.99

**BX-1 for Sony** £14.99

**NP-FM500H for Sony** £19.99

**NP-FH50 for Sony** £19.99

**NP-FW50 for Sony** £24.99

### Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

**For Canon 50Dkll:** £84.99

**For Canon 50Dkll:** £84.99

**For Canon 7D:** £84.99

**For Canon 60D:** £84.99

**For Canon 550D:** £84.99

**For Canon 600D:** £84.99

**For Canon 650D:** £84.99

**For Canon 700D:** £84.99

**For Nikon D600:** £84.99

**For Nikon D800/D800E:** £84.99

**For Nikon D7000:** £84.99

### Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £19.99

### AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Reckyo (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 650mAh GP Reckyo (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

### Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

## SCREW-IN FILTERS

**KOOD Slim Frame UV Filters**

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

**Marumi DHG Slim Frame Multicoated Clear Protection Filters**

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

**Hoya HMC Slim Frame Multicoated UV Filters**

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

**KOOD Slim Frame Circular Polarising Filters**

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

**Marumi DHG Slim Frame Multicoated UV Filters**

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

**Hoya Pro-1 Digital Slim Frame Multicoated UV Filters**

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm SPECIAL	£39.99
82mm	£56.99

**Marumi DHG Slim Frame Multicoated Circular Polarising Filters**

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

**Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters**

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

## SQUARE FILTERS

### KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99	Circular Polarizing ND2	£29.99
52mm Adapter Ring	£4.99	ND4	£9.99
55mm Adapter Ring	£4.99	ND8 NEW	£10.99
58mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
62mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
77mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
82mm Adapter Ring	£4.99	ND8 Hard Graduated NEW	£13.99
Standard Holder	£5.99	Light Blue Graduated	£11.99
Wide Angle Holder	£6.99	Dark Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Light Sunset Graduated	£11.99
		Dark Sunset Graduated	£11.99
		Light Tobacco Graduated	£11.99
		Dark Tobacco Graduated	£11.99
		Light Mauve Graduated	£11.99
		Dark Mauve Graduated	£11.99
		Fog (strong or light)	£9.99
		Diffuser (strong or light)	£9.99
		Starburst (x4, x6 or x8)	£12.99
		Close-Up (+1, +2 or +4)	£12.99
		Red, Orange, Yellow each	£9.99

**Six-Piece ND Filter Kit £43.99**

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

## LENS HOOD & CAPS

### Bayonet-Fit Lens Hoods

A comprehensive range of all-market black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

### Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

### Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/OI/So	£3.99
Rear Caps Ni/Ca/Px/OI/So	£3.99

## STEPPING RINGS & MACRO

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

**Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK! £4.99 each!**

### Reversing Rings

Coupling Rings	£12.99
	£11.99

Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

### Extension Tubes

	£17.99
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Canon, Nikon, Sony, Olympus and Pentax.

### Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.	1.0X-2.0X £49.99
	1.0X-3.3X £64.99

## TRIPODS

### VANGUARD

**Vanguard AltaPRO263AT**

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg  
Load: 7.0kg  
Folded: 65cm  
Height: 165cm

RRP £160 **NOW £89.99**

**SAVE £70**

**SBH100**

Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg  
Load: 10.0kg

RRP £90 **NOW £89.99**

**SAVE £20**

**GH100**

Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg  
Load: 6.0kg

RRP £150 **NOW £89.99**

**SAVE £60**

**AltaPRO263AT+SBH100**

RRP £250 **NOW £129.99**

**SAVE £120**

**AltaPRO263AT+GH100**

RRP £310 **NOW £159.99**

**SAVE £150**

### Manfrotto

**Manfrotto 055XPROB**

Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg  
Load: 7.0kg  
Folded: 65cm  
Height: 178cm

RRP £175 **NOW £129.99**

**SAVE £45**

**804RC2**

Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg  
Load: 4.0kg

RRP £76 **NOW £55.99**

**SAVE £20**

**496RC2**

Popular ball head with twin adjuster knobs and RC2 quick release.

Weight: 0.46kg  
Load: 6.0kg

RRP £76 **NOW £55.99**

**SAVE £20**

**055XPROB + 804RC2**

RRP £251 **NOW £169.99**

**SAVE £81**

**055XPROB + 496RC2**

RRP £251 **NOW £169.99**

**SAVE £81**

**MM294A4**

Aluminium 4-section monopod

Folded: 49cm  
Height: 151cm  
Weight: 0.50kg  
Load: 5.0kg

RRP £45 **NOW £34.99**

**SAVE £10**

**MM294C4**

Carbon Fibre 4-section monopod

Folded: 49cm  
Height: 151cm  
Weight: 0.50kg  
Load: 5.0kg

RRP £75 **NOW £59.99**

**SAVE £15**

### hähnel

**Triad 30 Lite**

4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg  
Max Load: 4.0kg  
Folded: 56cm  
Max Height: 142cm

RRP £65 **NOW £39.99**

**Triad 40 Lite** £49.99

Including BH40 alloy ball head.

Weight: 1.58kg Max Load: 5.0kg  
Folded: 60cm Max Height: 153cm

**Triad 60 Lite**

4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg  
Max Load: 5.0kg  
Folded: 61cm  
Max Height: 162cm

**"An excellent value for money tripod"**

Amateur Photographer Magazine

RRP £85 **NOW £59.99**

**BH30 Ball Head** £19.99

**BH40 Ball Head** £29.99

### BENRO

**GH1P**

Superb gimbal head, with control handle. Side mounting for lens.

Weight: 0.8kg  
Load: 12.0kg

RRP £320 **NOW £219**

**SAVE £100**

**GH2**

Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg  
Load: 23.0kg

RRP £440 **NOW £299**

**SAVE £140**

## BAGS

### thinkTANK photo

**We will match or beat ANY UK Think Tank price! Full range in stock!**

**Retrospective Range**

Retro 5	£103
Retro 7	£114
Retro 10	£116
Retro 20	£120
Retro 30	£138
Retro 40	£157

**Airport Commuter**

**Airport International**

**Streetwalker Pro** £140

**Glass Limo** £147 £270

### Billingham

**We will match or beat ANY UK Billingham price! Full range in stock!**

**Hadley Range**

Digital	£125
Small	£155
Large	£175
Pro	£190

**The 5 Series**

225	£290
335	£300
445	£325
555	£365

**The 07 Bags**

Flaps	£6
Superflex Inserts	£16
Shoulder Pad SP40	£30
Tripod Straps	£22

**107 £290**

**207 £315**

**307 £335**

### VANGUARD

**UP-Rise Messengers**

Uprise 28	£72
Uprise 33	£81
Uprise 38	£90

**UP-Rise Backpacks**

Uprise 45	£75
Uprise 46	£85
Uprise 48	£90

## CAMERA STRAPS

### OP TECH USA

Wrist Strap	£9.99
Classic Strap	£14.99
Super Classic Strap	£15.99
Pro 3/8 Strap	£15.99
Pro Loop Strap	£15.99
Utility Sling Strap	£19.99

Full range of accessories in stock

### FLASH GUNS

**Nissin**

**Nissin Di866 MkII**

A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for down-loading upgrades.





photographic

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Good quality equipment always wanted

## Bronica ETRS/SI

ETRS Complete + Prism	E++E259
ETRS Complete	E++E210 - E249
ETRS Body + Speed Grip	E++E210 - E249
ETRS Complete + AEII Prism + Grip	E++E259
30mm F3.5 PE Fisheye	E++E599 - E749
40mm F4 E	E++E119
45-90mm F4.5-6 PE	E++E399 - E449
50mm F2.8 E	E++E79
50mm F2.8 PE	E++E219
70-140mm F4.5 PE	E++E599
75mm F2.8 EII	E++E59
100mm F4 E Macro	E++E169
150mm F3.5 E	As Seen/E49
150mm F3.5 E	As Seen/E49 - E109
150mm F3.5 PE	E++E219
200mm F4.5 E	E++E219 - E219
200mm F5.6 E	E++E219
250mm F5.6 E	As Seen/E++E219 - E159
500mm F8 E	E++E399
2x Converter E	E++E59
120 EI Mag	E++E45
120 EI Mag E	E++E45 - E25
AEII Meter Prism	E++E129
Prism Finder	E++E39
Extension Tube E14	E++E239 - E39
Motorwinder E	E++E75 - E85
Motorwinder EI	E++E75 - E79
Speed Grip E	Exc/E++E215 - E35
Pro Shade E	E++E25

## Bronica SQA/AII

SQA Complete + Speedgrip S	E++E369
SQA Complete	E++E299
SQA Body + Speed Grip	E++E149
SQA + WLF + 120 Mag	E++E199
40mm F4.5	E++E239
50mm F3.5 S	As Seen/E59
65mm F4.5	E++E129
75-150mm F4.5 PS	E++E399
140-280mm F5.6 PS	E++E399
150mm F4.5 S	E++E119 - E129
200mm F4.5 S	E++E109 - E129
250mm F5.6 PS	E++E129
500mm F8 S	E++E299
2x Teleconverter PS	E++E399
2x Teleconverter S	E++E399
SQA 220I Mag	E++E25
Polaroid Mag S	E++E75
Polaroid Mag S	E++E75
Autobellows S	E++E149
Proshade S	E++E25
AE Prism Finder S	E++E89
CDS MF Finder S	E++E79
ME Prism Finder S	E++E79
Motordrive SII	E++E79

## Bronica GS1 - Please Call

## Canon RF45 - Please Call

## Canon Manual - Please Call

## Canon EOS

EOS 1N RS Body Only	E++E269
EOS 1N + E2 Booster	E++E149
EOS 1N + E1 Booster	Exc/E++E39 - E119
EOS 1N + BP-E1 Grip	E++E189
EOS 1N Body Only	ExcE99
EOS 1 + E1 Booster	E++E129 - E149
EOS 1 + BP-E1 Grip	As Seen/E89
EOS 1 Body Only	ExcE99
EOS 3 + E2 Booster	E++E149
EOS 3 Body Only	As Seen/E79 - E89
EOS 30 + BP300 Grip	E++E399
EOS 30 Body Only	E++E499 - E119
EOS 30E Body Only	As Seen/E49
EOS 5 Body + VGI0 Grip	E++E59
EOS 5 Body Only	E++E39
EOS 50E + BP50 Grip	As Seen/E++E39 - E69
EOS 50E Body Only	E++E69
10-22mm F3.5-5.6 EFS	E++E399 - E399
12mm F2.8 L USM	ExcE99
14mm F2.8 L USM	ExcE99
17-40mm F4 L USM	E++E399 - E499
24-70mm F2.8 EFS USM	E++E499
28-135mm F3.5-5.6 IS USM	E++E149 - E159
28-135mm F3.5-5.6 IS USM	E++E119
28-135mm F3.5-5.6 EFS II	E++E49
28-135mm F3.5-5.6 EFS IS	ExcE99
28-135mm F3.5-5.6 EFS IS II	E++E69
28-135mm F3.5-5.6 IS STM	ExcE99
20mm F2.8 USM	E++E249
22mm F2 STM	ExcE99
24mm F2.8 E	E++E249 - E249
24mm F3.5 L TSE MKII	ExcE99
24-70mm F2.8 L USM	E++E499
24-85mm F3.5-5.6 IS USM	E++E149 - E159
24-105mm F4 L IS USM	E++E119
28mm F1.8 USM	E++E279
28mm F2.8 IS USM	ExcE99
28-90mm F2.8-4 L USM	E++E349
28-105mm F3.5-5.6 EFS II	ExcE99
28-135mm F3.5-5.6 IS USM	As Seen/E++E39 - E109
28-135mm F3.5-5.6 IS USM	E++E149
35-135mm F3.5-5.6 EFS II	E++E69
35-135mm F3.5-5.6 EFS II	E++E69
50-200mm F4.5-5.6 EFS	ExcE99
50-200mm F4.5-5.6 EFS	ExcE99
50mm F1.8 EFK Mk1	E++E219
55-200mm F4.5-5.6 USM	ExcE99
55-200mm F4.5-5.6 USM II	E++E69
55-200mm F4.5-5.6 EFS IS	E++E249 - E199
55-200mm F2.8 L IS USM	E++E249
70-200mm F2.8 L IS USM II	E++E219 - E139

## Contax 645 - Please Call

## Contax G Series

62 Millennium Kit	E++E169
61 + 55mm F2	E++E349
61 Body + G01 Back	E++E169 - E199
61 Body Only	E++E179 - E199
16mm F8 G + Finder	ExcE99
21mm F2.8 G + Finder	E++E159 - E169
28mm F2.8 G	E++E129 - E329
28mm F2.8 G	E++E129 - E229
16mm Viewfinder	ExcE99
TL140 Flash	E++E129 - E329
TLA200 Flash	E++E129 - E329

## Contax SLR Series

NX + 28-80mm	E++E229 - E389
NX Body Only	E++E199
NX Body Only	E++E249 - E449
32 Body Only	E++E169 - E199
32 Body Only	E++E169 - E199
32 Body Only	E++E169 - E199
32 Body + P7 Battery Pack	E++E249

ST Body Only	E++E229
RT2 Body + Motordrive	E++E199
RT2 Body + Winder	E++E169
RT2 Body Only	E++E149
RT3 + Winder	E++E149
Aria Body Only	E++E129
167MT Body Only	E++E39 - E89
137MA Body Only	E++E69
137MD Body Only	ExcE35
139 Body + Winder	E++E75
Preview Body Only	E++E249 - E249
28-70mm F3.5-4.5 MM	E++E249 - E249
28-90mm F3.5-5.6 AF	E++E249 - E249
55mm F2.8 AE	E++E189 - E199
60mm F2.8 AE Macro	E++E129 - E39
60mm F2.8 MM Macro C	E++E349
70-200mm F4.5-6 AF	E++E249 - E249
70-200mm F4.5-6 AF	E++E249 - E249
80-200mm F4 MM	E++E149 - E179
100mm F3.5 AE	E++E249
100mm F3.5 MM	ExcE39
135mm F2 (60 Year Edition)	ExcE39
180mm F2.8 AE	E++E349
200mm F2.8 MM	E++E349
200mm F3.5 AE	E++E349
200mm F4 AE	ExcE49 - E49
200mm F4 AE	E++E249 - E249
RTF 540 Set + Power Pack	ExcE99
TLA200 Flash	E++E189
TLA280 Flash	As Seen/E++E239 - E149
TLA300 Flash	E++E239 - E39
TLA360 Flash	E++E239 - E149

## Digital Compact Cameras

Canon Powershot D10	E++E79
Canon Powershot G10	E++E129
Canon Powershot G11	ExcE99
Canon Powershot G11 + Case	ExcE99
Canon Powershot G2	E++E79
Canon Powershot G6	As Seen/E49
Canon Powershot G9 Infra Red	E++E129
Canon Powershot SX1 IS	E++E39
Fuji F100FD	As Seen/E59
Fuji Finepix F50 EXR	E++E79
Fuji Finepix S2000	As Seen/E39
Fuji Finepix S2000	E++E39
Leica Digilux 3 + 14-50mm	E++E449 - E89
Leica Digilux 3 Body Only	E++E29
Nikon Coolpix 950	As Seen/E59
Nikon Coolpix 950	E++E129 - E89
Nikon Coolpix A	E++E79 - E99
Olympus C5000 Wide Zoom	E++E59
Olympus XZ1 Black	E++E119
Panasonic DMC LX1	E++E109
Panasonic DMC LX2	E++E89 - E99
Panasonic DMC LX2	E++E89
Panasonic FZ100	E++E119
Panasonic FZ28	E++E129
Ricoh A12 M Mount Module	ExcE99
Ricoh G1000	ExcE99
Ricoh GX100 + V/Finder	E++E119 - E179
Ricoh CXR + 28-300mm	ExcE99
Ricoh CXR + 28-300mm + VF2 Finder	E++E349
Sigma DP1	E++E129
Sigma DP2	E++E169
Sony DSC-RX1	E++E119
Sony DSC-H5 + Lenses	E++E129
Sony DSC-H7	E++E49
Sony DSC-HX1	E++E69
Sony DSC-RX1	E++E99
Sony DSC-RX100	ExcE99
Sony DSC-RX100	ExcE99
Sony DSC-RX100	ExcE99
Sony DSC-RX100	ExcE99

## Digital Mirrorless

Fuji Finepix X10 Black	ExcE99
Fuji Finepix X20 Black + Case	E++E289
Fuji Finepix X100 Black + Case	E++E259
Fuji Finepix X100 Black LTD	ExcE99
Fuji X-E1 Black Body + Case	ExcE99
Fuji X-E1 Black Body Only	E++E129 - E279
Fuji X-M1 Silver Body Only	ExcE99 - E249
Fuji X-Pro1 Body	E++E389 - E449
Nikon J1 Black + 10-30mm	ExcE99
Nikon J2 White + 10-30mm	ExcE99
Olympus E-P2 Black Body Only	E++E139
Olympus E-P2 Chrome Body Only	E++E139
Olympus E-P3 Body Only	E++E129
Olympus E-P3 Body Only - Silver	ExcE99
Olympus E-P5 Black Body Only	E++E39
Olympus E-P5 Black Body Only + Accs	E++E39
Olympus E-P11 Black Body Only	E++E119 - E149
Olympus E-P11 Black Body Only	E++E119 - E109
Olympus E-P11 Blue Body Only	E++E79
Olympus E-P12 Black Body Only	ExcE99
Olympus E-P12 Black Body Only	ExcE99
Olympus E-P12 + 14-42mm - Black	ExcE99
Olympus E-P12 + 17mm F2.8 - Silver	E++E249
Olympus E-P12 Black Body Only	ExcE99
Olympus OM-D EM-5 Black Body Only	E++E129 - E449
Olympus OM-D EM-5 10-Body Only	ExcE99
Panasonic G1 Body Only	ExcE99 - E249
Panasonic G2 Body Only	ExcE99
Panasonic G3 Black Body Only	E++E109
Panasonic G6 Body Only	ExcE99
Panasonic G1 + Body Only	E++E79

Panasonic GF-2 Body Only	Exc/Mint-E59 - E79
Panasonic GF-3 Black Body	E++/Mint-E59 - E99
Panasonic GF-3 Red Body	Mint-E129
Panasonic GF-6 Body Only	E++E239
Panasonic GH-2 Body Only	E++/Mint-E249 - E349
Panasonic GH-3 Body Only	E++/Mint-E499 - E529
Panasonic GX1 Body Only	E++/Mint-E119 - E149
Panasonic GX7 Body Only	E++E379
Pentax Q Body Only	E++E129
Samsung NX100 + 10-50mm	E++/Mint-E139 - E149
Samsung NX100 + 20-50mm	E++E39
Sony NEX1 + 10-50mm OIS	E++E169
Sony NEX1 + 10-50mm OIS	Mint-E149 - E175
Sony NEX7 Body Only	E++E449
Sony NEX3 + 10mm F2.8	E++E239
Sony NEX5 + 10-55mm + Flash	E++E239
Sony NEX3 Body Only	E++E149
Sony NEX5 + 10-55mm + Flash	E++E189
Sony NEX5 + 10-55mm	E++E249
Sony NEX5 + 10-55mm + Flash	E++E219 - E229
Sony NEX7 + 10-55mm	E++E499

## Fuji X Lenses

Zeiss 12mm F2.8 Touit X	Mint-E599
Fuji 16-50mm F3.5-5.6 OIS XC	E++/Mint-E239
Fuji 18-55mm F2.8-4 XF	E++E239
Fuji 18mm F2.8 XF	E++/Unused-E239 - E319
Fuji 23mm F1.4 XF R	Mint-E649
Fuji 60mm F2.4 XF R Macro	E++E239

## 4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E++E749 - E789
Olympus 11-22mm F2.8 Zuiko	E++/Mint-E299
Olympus 12-60mm F2.8-4 ED SWDE	E++E349 - E349
Olympus 14-55mm F2.8-3.5 Zuiko	E++E179 - E249
Sigma SD9 + 24-70mm	As Seen/E39
Sigma SD9 Body Only	As Seen/E39
Sony A100 Body Only	As Seen/E39
Sony A200 + 10-70mm	E++E129
Sony A700 Body Only	E++E249 - E289
Sony A900 Body + VGI0AM Grip	E++E289
Sony A98 Body Only	Mint-E119
Olympus 7-14mm F4 ED Zuiko	E++E199
Olympus 8mm F3.5 Fisheye Zuiko	E++E399
Olympus 9-18mm F4.5 Zuiko	E++E299
Olympus 90-250mm F2.8 ED Zuiko	E++E349

## Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario	E++E279
Panasonic 12-35mm F2.8 G Vario OIS	Mint-E679
Olympus 12-50mm F3.5-6.3 M Zuiko	As Seen/E++E39 - E189
Panasonic 12.5mm F1.7 G 3d	Mint-E119
Panasonic 14-42mm F3.5-5.6 ASPH OIS	E++E49
Panasonic 14-42mm F3.5-5.6 ED M Zuiko	Mint-E139
Panasonic 14-42mm F3.5-5.6 G ASPH OIS	Mint-E149
Olympus 14-42mm F3.5-5.6 M Zuiko ED	E++E69
Olympus 15mm F1.7 Body Cap Lens	Mint-E39
Olympus 17mm F2.8 M Zuiko - Silver	E++E119
Panasonic 20mm F1.7 G Pancake	E++E119 - E109
Voigtlander 25mm F0.95 Nokton	E++E339
Panasonic 25mm F1.4 DG Summilux	E++E349
Panasonic 25mm F1.8 M Zuiko	Mint-E249
Olympus 14-55mm F4.5-5.6 ED M Zuiko	Mint-E129
Panasonic 45-150mm F4.5-5.6 ASPH OIS HD	E++E129
Panasonic 45mm F2.8 DG ASPH Macro	Mint-E399

## NEX Lenses

16-50mm F3.5-5.6 PZ OSS	E++E159
18-25mm F2.8 NEX Lens	Mint-E99
10-22mm F3.5-6.3 OSS	E++E369
18-55mm F3.5-5.6 OSS	E++/Mint-E79 - E89
24mm F1.8 E	E++E499
30mm F2.8 FE ZA	Mint-E499 - E529
50mm F1.8 OSS	Mint-E119
55-210mm F4.5-6.3 OSS	E++E149 - E169

## Digital SLR Cameras

Canon EOS 10D Body Only	Mint-E4,149
Canon EOS 10S MkII Body Only	ExcE99
Canon EOS 10S MkII Body Only	As Seen/E++E549 - E749
Canon EOS 10D MkII Body Only	E++E249 - E249
Canon EOS 60D Body Only	Mint-E1,099
Canon EOS 5D MkIII Body Only	E++E1,849
Canon EOS 5D MkIII Body Only	E++E1,849 - E389
Canon EOS 5D + 80-600 Grip	E++E429
Canon EOS 5D Body Only	E++E379
Canon EOS 70D Body Only	E++E1,399 - E329
Canon EOS 60D Body Only	E++E1,379 - E429
Canon EOS 50D Body Only	E++E229
Canon EOS 50D Infra Red Body Only	E++E129
Canon EOS 40D Body Only	E++E179
Canon EOS 30D Body Only	As Seen/E++E69 - E159
Canon EOS 10D Body Only	As Seen/E++E79
Canon EOS 550D Body Only	E++E219
Canon EOS 50D Body Only	E++E79
Canon EOS M + 22mm F2	Mint-E249 - E289
Canon EOS Rebel T2i Body Only (550D)	E++E189 - E219
Fuji S2 Pro Body Only	E++E149
Fuji S5 Pro Body Only	E++E219
Nikon D4 Body	Mint-E2,599
Nikon D3S Body Only	E++E2,499
Nikon D3X Body Only	E++E2,499
Nikon D300 Body Only	E++E1,899 - E2,099
Nikon D800E Body Only	E++E1,699 - E1,799
Nikon D800 Body Only	E++E1,399 - E1,599
Nikon D700 Body Only	E++E1,449 - E1,599
Nikon D600 Body Only	E++E1,249 - E1,349

Nikon D300 Body Only	E++E329
Nikon D200 Body Only	As Seen/E++E129 - E199
Nikon D100 + MB-D100 Grip	As Seen/E59
Nikon D90 Body Only	As Seen/E++E179 - E249
Nikon D70 Body Only	As Seen/E++E69 - E109
Nikon D60 Body Only	E++E109
Nikon D50 + 18-55mm AFS II	E++E119
Nikon D50 Body Only	E++E79
Nikon D40X Body Only	ExcE99
Nikon D40 Body Only	As Seen/E49 - E59
Nikon D5200 Body Only	E++E249
Nikon D3000 Body Only	E++E119
Olympus E3 Body Only	E++E229 - E349
Olympus E30 + 14-42mm	E++E389
Olympus E30 + 14-45mm	E++E239
Olympus E30 Body Only	E++E389
Olympus E30 + 18-55mm	E++E149
Olympus E30 + 14-42mm	E++E189
Olympus E30 Body Only	E++E119
Olympus E30 + 18-55mm + Flash	E++E129
Olympus E30 Body Only	E++E119
Olympus E30 + 18-55mm	E++E129
Olympus E30 + 17.5-45mm	E++E49
Olympus E300 Body Only	E++E79
Olympus E450 + 14-42mm	E++E199
Olympus E450 Body Only	E++E169
Olympus E450 Body Only	E++E169
Olympus E400 + 14-42mm	E++E129 - E149
Olympus E330 + 14-45mm	E++E389
Olympus E300 Body Only	ExcE99
Olympus E300 + Lenses	E++E159
Panasonic L1 Body Only	E++E249 - E279
Panasonic L10 Body Only	E++/Mint-E99 - E129
Pentax K10 Body Only	Mint-E549 - E639
Pentax K50 + 18-55mm WR	E++E159
Pentax K10 + 18-55mm	E++E159
Pentax K100 Body Only	E++E129
Pentax 16D Body Only	E++E39
Samsung NX200 + 20-50mm	Mint-E199
Sigma SD9 + 24-70mm	As Seen/E39
Sigma SD9 Body Only	As Seen/E39
Sony A100 Body Only	As Seen/E39
Sony A200 + 10-70mm	E++E129
Sony A700 Body Only	E++E249 - E289
Sony A900 Body + VGI0AM Grip	E++E289
Sony A98 Body Only	Mint-E119

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photographic

135mm F4.5 Hektor	As Seen	£990	12-24mm F4 G AFS DX ED	E++	£290
18mm Chroma Viewfinder	E++	£390	14mm F2.8 Asph (IF) AF SP	E++	£240
21/24/28mm Viewfinder - Black	E++	£210	14-24mm F2.8 G AFS ED	E++	£980 - 1,080
21mm Viewfinder	Exc	£150	16-35mm F4 G AFS ED VR	Mint	£680
24mm Black Viewfinder	E+ / E++	£190 - £240	16-85mm F3.5-5.6 G ED VR AFS DX		
28mm Black Finder	E++	£190			
Bellows II	E++	£85	17-55mm F2.8 G AFS DX IFED	E+	£260 - £320
Large B&S Head	Exc / E++	£35 - £45	18-35mm F3.5-4.5 AFD	E+	£490 - £540
M6TL/M7 Leather Case	E++	£65	18-55mm F3.5-5.6 AFS II	E+	£190 - £230
Macro Adapter M	Mint	£290	18-55mm F3.5-5.6 G AFS VR	E++	£50
Motor M	E++	£180 - £240	18-70mm F3.5-4.5 G AFS ED DX	E+ / E++	£90 - £120
Winder M	E++	£75	18-105mm F3.5-4.5 G AFS ED DX VR	E++	£120
Handgrip M	E++	£35	18-200mm F3.5-5.6 G AFS DX VR	E++	£240

#### Mamiya 645 Series

1000S Body + PD Prism	E++	£130	24mm F1.4 G AFS ED	E++ / Mint	£1,180 - £1,190
M645 Complete + Prism	E++	£120	24mm F2.8 AF	E+	£150 - £170
24mm F4 ULD Fisheye	E++	£490 - £590	24mm F2.8 AFD	E++	£210
35mm F3.5 C	E++	£160	24-50mm F3.3-4.5 AF	E++	£70
35mm F3.5 N	E++	£240	24-50mm F3.3-4.5 AFN	E++	£90
45mm F2.8 C	As Seen	£240 - £50	24-70mm F2.8 G AFS ED	E++	£340
45mm F2.8 N	As Seen / E++	£90 - £160	24-85mm F2.8-4 AFD	E+ / E++	£260 - £290
50mm F4 C Shift	E++	£190 - £230	24-120mm F3.5-5.6 ED AFD	E++	£100
55mm F2.8 C	E++	£80	24-120mm F4 AFS G ED VR	E++	£80
55mm F2.8 N/L Leaf Shutter	E++	£240	28mm F2.8 AF	E+	£90 - £160
55-110mm F4.5 N	E++	£190	28mm F2.8 AFD	E+	£140 - £160
70mm F2.8 Leaf Shutter	E++	£125	28-100mm F3.5-5.6 AFD	E++	£50
75-150mm F4.5 C	E++	£240	28-200mm F3.5-5.6 AFD	E+	£120 - £140
80mm F2.8 C	As Seen	£30	28-300mm F3.5-5.6 G ED AFS VR	E++	£540
80mm F4 Macro C	E++	£120	35mm F1.8 G AFS DX	E++	£100
80mm F4 Macro N + Macro Spacer	E++	£125	35-70mm F3.3-4.5 AF	E++	£30
105-210mm F4.5 C ULD	As Seen / E++	£70 - £140	35-70mm F3.3-4.5 AFN	E++	£35 - £40
110mm F2.8 C	As Seen	£30	35-105mm F3.5-4.5 AF	As Seen	£40
150mm F3.5 C	E+ / E++	£160 - £190	35-155mm F3.5-4.5 AFN	E++	£70 - £90
150mm F3.5 N	As Seen / E++	£45 - £115	40mm F2.8 G AFS DX Macro	Mint	£120
150mm F3.5 M	E++	£70	50mm F2.8 D PC-E ED Macro	Mint	£1,080
150mm F3.8 Leaf Shutter	E++	£190	50mm F1.4 AFD	E++	£180
150mm F4 C	E+	£80 - £90	50mm F1.4 G AFS	Mint	£220
210mm F4 C	As Seen / E++	£90 - £130	50mm F1.8 AFD	E++	£70
210mm F4 N	E+	£80 - £90	50mm F1.8 G AFS	E++	£110
300mm F5.6 C	E+	£120	55-200mm F4-5.6 AFS DX G	Unused	£100
500mm F5.6 C	E++	£290	60mm F2.8 AFD Macro	E+	£230 - £240
2x Tele Converter N	E++	£70	60mm F2.8 AFS ED Macro	E++	£280
Komura 2x Converter	E++	£35	70-200mm F2.8 G AFS ED VR II		
Vivitar 2x Converter	E++	£40			
120 Insert	E++	£10	70-210mm F4-5.6 AF	E+	£140 - £140
Polaroid Mag (645)	E+	£10	70-210mm F4-5.6 AFN	E++	£50
AE Prism Finder (F401)	E+	£10	70-300mm F4-5.6 AFD	E++	£120 - £140
AE Prism Finder 645	E++	£50	70-300mm F4-5.6 G AFS VR	E+	£120 - £210
Prism Angle Finder	E++	£35	75-240mm F4.5-5.6 AFD	E+	£50 - £60
Prism Finder 645	As Seen / E++	£20 - £50	80-200mm F2.8 AFS	E++	£90
Prism Finder N	E++	£10	80-200mm F2.8 ED AF	As Seen	£190
AD401 Strobe Bracket	Unused	£45	80-200mm F4.5-5.6 AFD	E++	£50
Auto Extension Tube 1	E++	£15	80-400mm F4.5-5.6 AFD VR	E++	£580
Auto Extension Tube 2	E+	£15 - £25	85mm F1.4 AFD	Exc / Mint	£540 - £680
Auto Extension Tube 3S	E+ / E++	£10 - £25	85mm F1.4 G AFS	Mint	£880
Deluxe Grip	E++	£20	105mm F2 AF DC	E++	£540
Power Drive 645	E++	£45	105mm F2.8 AFD Macro	Exc / E++	£240 - £340

#### Mamiya RB67 Series

Pro S Gold Edition	Mint	£740 - £940	200-400mm F4 G VR AFS IFED	E++ / Mint	£2,980
50mm F4.5	As Seen	£70	300mm F2.8 G ED VR AFS	E++	£2,880
50mm F4.5 C	As Seen	£70	500mm F4 G AFS VR IF ED	E++	£4,790
65mm F4.5 C	E++	£120	Samyang 35mm F1.4 AE AS UMC	E++	£290
140mm F4.5 C Macro	As Seen	£90	Sigma 10-20mm F4-5.6 ED HSM	E+	£230 - £250
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# Collectable Cameras

## Simon & Julie Chesterman

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Canon FD 50mm f1.4 SSC Breech mount lens.....	Olympus OM T20 flash boxed and near mint.....	£22
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Canon FD 70-210mm f4.5 Zoom lens. VGC.....	Olympus OM T32 flash, with zoom adapter and filters.....	£35
Canon FD 80-200mm f4.5 Zoom lens. VGC.....	Olympus OM T32 Wide Adapter and ND filter set.....	£29
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Contax Iii with collapsible 50mm f2.8 Zeiss Sonnar lens.....	Olympus Pen EE-3 half frame with 28mm f3.5 Zuiko.....	£29
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Enlarging Nikon 50mm f2.8 EL Nikkor, scalloped VGC.....	Pentax K 100D DSLR 18-55 3.5-5.6 DA lens, mint.....	£119
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Ensign Selfix 12-20 With 75mm Ross Xpress lens.....	Pentax K fit 35mm f2.8 Arsat PCS Shift lens.....	£39
Ensign Selfix 620 With 105mm Ross Xpress lens vgc.....	Pentax K fit 75-205mm f3.8 Vivitar MC zoom + 2x conv.....	£39
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Leica C3 AF 35mm compact With 28-80mm Vario-Elmar.....		
Leica E Leitz New York no.12, leather zipped lens case.....		
Leica ED/DA negative / film strip printer, boxed.....		
Leica FISON hood, for 5cm Xenon lens. A36 cap lens.....		
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Olympus OM T32 Wide Adapter and ND filter set.....	AF 170-500mm SIGMA.....	£289
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Rolleiflex bayonet 1 hood + UV, Yellow, cased set VGC.....		
Rolleiflex folding leather binocular viewing hood VGC.....		
Russian Mount Lens Turret Finder, with keeper.....		
Seagull 4A, TLR with crank wind. 75mm f3.5 Lens VGC.....		
Seagull 4B1, TLR. Knob wind. 75mm f3.5 Lens. VGC.....		
Taron VR, 35mm CRF camera. With 45mm f2.8 Taronar.....		
Topcon (Unirex) etc fit 200mm f4 UV Topcon lens.....		
Topcon (Unirex) etc fit 28mm f4 UV Topcon lens mint.....		
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VisibleDust liquid cleaners (Sensor Clean, Smear Away and V-Dust Plus) are safe to use on all current camera sensors. It is recommended that V-Dust Plus is only used with our Orange series of swabs. Sensor Clean is for light stains, whilst Smear Away is for more stubborn stains caused by oil and lubricants, our Green swabs are best for use with these liquid cleaners.



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Carl Zeiss 250/4 Sonnar blk pre-set for Contarex + hood, f1 cap, leather case & Orig invoice c1964 .....Exc+£349  
Zeiss Ikon Super Nettel 35mm folding CRF camera, late type blk with CHR fittings & 5cm f3.5 Triotar .....Exc+£349  
Zeiss Sup Konta 532/16 6x6 on 120 folding CRF camera + 8cm/2.8 Tessar unctd in Compur Rapid .....Exc+£249  
Zeiss Konta 521/2 6x6 on 120 foldins cam with Zeiss Opton 105/3.5 Tessar in Compur Rapid + case .....Exc+£79  
Zeiss Nettar 518/16 6x6 on 120 folding cam +75/4.5 Novar ctd in Vello shutter + case .....Exc+£19  
Contax I Model A (No.AV24676) + CZJ 5cm f2.8 Tessar blk & nickel collapsible & case .....Exc+£325  
Contax Ila coloured dial + CZJ 5cm/2.8 Tessar & case .....Exc+£169  
C.Z.Jena 18cm f2.8 Olympia Sonnar, chr Pre-war lens, Contax RF DIRECT Pre-PlektoSCOPE + bay hood & original 18cm lens accessory shoe mount finder, RARE .....Exc+£445  
CZJ DDR 8x328 MC Notarem bino, case & strap .....Exc+£195  
Rollei .....Exc+£179  
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Unamed Bayonet 3 metal hood + Rollei leather case .....Exc+£20  
Rollei Bayonet 3 rubber collapsible lens hood .....Exc+£29  
Rollei Rolleiflex Stereo Bar for TLRs .....Exc+£20  
Rollei Panorama tripod head, 1st type + makers box .....Mint-£35  
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Nikon F chr + FT finder + 50/2 Nikkor blk & chr .....Exc+£89  
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Exakta Kine I c1937 with fixed WLF (rect mag) + 5cm/2.9 Victor manual mt, UNCOMMON VARIANT WITH "C" in name spelling .....Exc+£69  
Meyer Optik Goritz 30/3.5 Lydith blk & chr in manual Exakta mt + caps .....Exc+£15  
Enna Werk Munchen 35/4.5 Lithagon in pre-set manual Exakta mt + R cap .....Exc+£49  
Soligor 35mm f3.5 lens in pre-set Exakta mount .....Exc+£19  
Olympus 40mm f3.5 Zuiko early chr in manual Exakta bay mt + caps, UNCOMMON .....Exc+£99  
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A Schacht Ulm 135mm f3.5 Travenar all chrome coated len in manual Exakta mount + rear cap .....Exc+£19  
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# Final Analysis

**Roger Hicks considers...**

'Polyphemus' (2012), by Charlie Lemay

If we let it, our imagination can find patterns and pictures in everything we see. We see, invent or import meaning where none really exists. Until, of course, we see, import or invent it. Then suddenly it is conjured into being by... what? By noticing, by imagining and, indeed, by photographing.

Polyphemus was a one-eyed giant in the *Odyssey*, who killed and ate four of Ulysses' men. Ulysses blinded him with a pointed, fire-hardened stick, then escaped with his remaining men by clinging beneath the bellies of Polyphemus's sheep, so the giant would not detect them as he touched the back of each sheep as it left his cave.

Each picture in Charlie Lemay's 88-page book, *Seeing* (2014, [www.charlielemay.net](http://www.charlielemay.net)), is accompanied by an aphorism on the facing page. Opposite 'Polyphemus' is 'Belief is the engine we use to create our experience', an indisputable truth. We all believe things, we all see things and we all imagine things. Polyphemus is perpetually reborn in our imagination, he lives for ever. He is a primeval fear. But of what?

## What do we see?

This is the intriguing (and perhaps meaningless) question. We cannot divine what Polyphemus meant to Homer 3,000 years ago. We can only allow Homer's story, or Lemay's picture, to appeal to us, or not. If they don't, what does it matter? But if a legend or a symbol speaks to us, should we not ask ourselves what it means and why?

To me, this is a picture about the way in which life can be both completely familiar and unfamiliar. What is more familiar than a tree? But how can one word, 'life', apply to both a tree and a human being? And what is the 'life' in a story, whether it's one we tell ourselves or one that someone else tells us? Without the title, perhaps we cannot even see Polyphemus.

Or perhaps we can. Perhaps we can see beyond words and legends to something we do not fully understand. When we see this, perhaps we should photograph it, just to see if we can later make sense of it. As we say in photography: 'Shoot first, ask questions afterwards.' We regret far more the lost possibilities of pictures we did not take than the failures among those we did.

AP



© CHARLIE LEMAY

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by NASA



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Sizes: 25 to 86mm

\*STOP PRESS... SRB's ND1000 wins best value in PHOTO PLUS big stopper group test

### ND 1000 Filters\*

46mm	£20.00
49mm	£21.00
52mm	£21.50
55mm	£23.00
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62mm	£26.00
67mm	£27.00
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Awarded 4 Stars from AP, Feb 2014



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82mm	£39.95

Sizes: 28 to 105mm

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62mm	£9.50
67mm	£10.50
72mm	£12.50
77mm	£15.50
82mm	£18.50

Sizes: 25 to 105mm

### ND Filters

Full ND, Hard ND and Soft ND are available in: 0.3(1 stop) 0.6(2 stop) 0.9(3 stop) 1.2(4 stop)

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46mm	£17.00
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£20.00
62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes: 27 to 82mm

#### ND Grad Filters

46mm	£11.50
49mm	£11.50
52mm	£12.50
55mm	£12.50
58mm	£14.50
62mm	£15.50
67mm	£16.50
72mm	£17.50
77mm	£17.50
82mm	£20.50

Sizes: 40.5 to 82mm

ND & ND Grad Filters listed in AP's Top 10 Landscape Accessories

Scored a Max 5 stars in the Digital Camera ND group test, winning the Gold & Value awards



### Variable ND Fader

46mm	£26.00
49mm	£27.00
52mm	£27.50
55mm	£29.50
58mm	£31.00
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72mm	£36.00
77mm	£39.00



Awarded 4 Stars from AP for quality & Value



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This is just some of our stock, we have every size step ring available. You name it and we'll make it.

Lens Thread	Accessory Range	Lens Thread	Accessory Range
37mm	27-72	55mm	46-77
37.5mm	37-52	58mm	46-77
38.1mm	40.5-58	62mm	52-77
39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
48mm	46-58	95mm	82-105
49mm	37-77	105mm	86-95
52mm	46-77		

From £4.50

## Square Filters

### ND Glass Pro Filters

0.3 ND Glass Pro Filter	£29.95
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\*\*Max 5 stars from Digital Photo for Build & Image Quality, and Value for Money

Digital Photo Gold Award in Group ND Test, April 2014



### Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00

### Adaptor Rings

37mm A Size	£4.00
40.5mm A Size	£4.00
46mm A & P Size	£4.00
49mm A & P Size	£4.00
52mm A & P Size	£4.00
55mm A & P Size	£4.00
58mm A & P Size	£4.00
62mm P Size	£4.00
67mm P Size	£4.00
72mm P Size	£4.00
77mm P Size	£4.00
82mm P Size	£4.00

### ND Filter Kits



- 3 ND/Grad Filters - 1 Wallet  
- 1 Holder - 1 Cloth  
- 1 Adaptor Ring

A Size	£49.95
P Size	£49.95
P Size W/A	£49.95

Available in: Full, Soft & Hard

### ND Filter Sets

These sets include a 0.3, 0.6 and 0.9 ND filter

Full ND	£34.95
Soft ND Grad	£34.95
Hard ND Grad	£34.95

Sizes: A & P

### Square Filter Sets

- 1 Sunset Graduated Filter  
- 1 Blue Graduated Filter  
- 1 Neutral Density Filter

Landscape £34.95

Black & White £29.95

- 1 Red Filter - 1 Yellow Filter  
- 1 Orange Filter - 1 Green Filter

Sizes: A & P

### Individual Square Filters

Sizes: A & P unless stated

0.3 Full ND	£12.50
0.6 Full ND	£12.50
0.9 Full ND	£12.50
1.2 Full ND	£15.50
0.3 Soft ND Grad	£12.50
0.6 Soft ND Grad	£12.50
0.9 Soft ND Grad	£12.50
1.2 Soft ND Grad	£15.50
0.3 Hard ND Grad	£12.50
0.6 Hard ND Grad	£12.50
0.9 Hard ND Grad	£12.50
1.2 Hard ND Grad	£15.50
Circular Polariser*	£26.00
Blue Grad	£12.50
Sunset Grad	£12.50
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\*P Size only

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40cm 2-in-1 Reflector	£8.95
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110cm 2-in-1 Reflector	£15.95

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## Adaptors

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Canon EOS	to Olympus OM	£24.95
Canon EOS	to Con/Yash	£24.95
Canon EOS	to Leica R	£22.95
Canon EOS	to Leica M	£24.95
Canon EOS	to Canon FD	£44.95

### Lens

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Canon EOS-M	to Leica M	£29.95
Canon EOS-M	to Nikon	£29.95
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Fuji X1 Pro	to Nikon	£29.95
Fuji X1 Pro	to Canon EOS	£29.95
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Fuji X1 Pro	to 4/3	£29.95
Fuji X1 Pro	to Canon FD	£29.95
Fuji X1 Pro	to Con/Yash	£29.95

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Nikon	to Canon FD	£44.95
Nikon	to C Mount	£32.95

Nikon 1	to M42	£24.95
Nikon 1	to M39	£22.95
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Sony Alpha	to Nikon	£44.95
Sony Alpha	to Pentax K	£44.95
Sony Alpha	to Canon FD	£44.95

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Sony NEX	to Nikon	£29.95
Sony NEX	to Sony Alpha	£34.95
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Sony NEX	to Pentax K	£29.95
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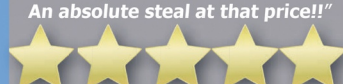
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67mm	£4.95
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77mm	£4.95

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# 130

## Essential photo tips



**WELCOME** to our special 130 essential photo tips supplement as part of *Amateur Photographer's* 130th anniversary celebrations.

Whether you're new to photography or it feels like you've been shooting since the first issue, we're sure you'll find plenty of expert advice at hand to help you take your photography further.

These tips cover all aspects of photography, from must-know advice before you set off, right through to looking after your kit and editing your images once you return from a shoot. Not only that, but we've covered pretty much every genre you can think of in between, so whether you prefer to specialise in landscapes, wildlife or action, all this is covered and much, much more. Enjoy!

**Phil Hall** features & techniques editor

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**Amateur  
Photographer**

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# 130 PHOTO TIPS

# Basics

Whatever your subject matter, try these general tips and your photography will benefit

## 1 Make a good plan

Before stepping out the door, it's vital to carry out some research and have a solid plan in order to achieve the images you're after. If you're venturing off to a location you've never been to, research examples taken by other photographers on photo-sharing websites such as Flickr, and make notes on the direction of the light and any angles or positions to shoot from. If you own a smartphone, make sure it's fully charged the night before and you have Google Maps installed. Pack an Ordnance Survey map as well, so if you lose your 3G/4G signal, you can still navigate your way.



yourself wishing you'd put on a few extra layers to keep warm. Getting cold can be a reason to cut your shoot short, so if you find yourself regularly photographing outside during the coldest winter months, wear some warm thermals as a base layer. It's always easier to take off a layer or two if you're too warm than add layers you don't have, and wearing a hat will also help to preserve body temperature.

## 6 Keep your boxes

When you buy a new camera or lens, it's important (if space permits) to hold onto the original box, packaging and



manuals. It'll be easier to ship should you wish to sell it later on and it will have a higher value than one without a box that's sold loose. The incentive to keeping your kit in great condition and caring for it, is that it'll be worth more and return a greater sum when you want to replace or upgrade in the future.

## 7 Shooting without a tripod

Tripods can be cumbersome items to carry and there will be times when you'll want to leave it at home to give yourself more freedom and flexibility. Even if your camera/lens combination has image stabilisation, you'll want to be wary of camera shake. Having firm, well-placed footing is essential, but avoid tensing the muscles as this will only lead to quicker fatigue. If there's a nearby tree, lean up against it for additional support and slowly depress the shutter – don't jab at it.

## 8 Backup body

One camera is good, but two cameras are better. There's nothing worse than

finishing a four-hour drive to the Lake District only to discover that a problem with your camera makes the whole trip wasted. Second-hand DSLRs make great backup bodies, but equally taking a compact, or having a smartphone to turn to with a few photo apps installed, will allow you to take some shots and mean your trip won't entirely have been in vain.

## 2 Take a friend

Landscape photography can be quite a solitary pursuit. Forcing yourself out of bed at ridiculous o'clock in the morning for the prospect of standing out in the cold for a few hours is difficult, whereas having an agreed meet time with a buddy is much more likely to get you out and about at the crack of dawn for the best morning light.

## 3 Breathe easy

If you've walked a long distance, or have had to run to capture a quick spur-of-the-moment shot, chances are you'll be breathing more heavily. Heavy breathing can exaggerate movements and cause unsteady shots, so as an extra precaution you'll want to fire the shutter at the moment you exhale, which is when you'll be at your most relaxed.

## 4 Layer up

It's easy to look outside, misjudge the weather conditions and later find

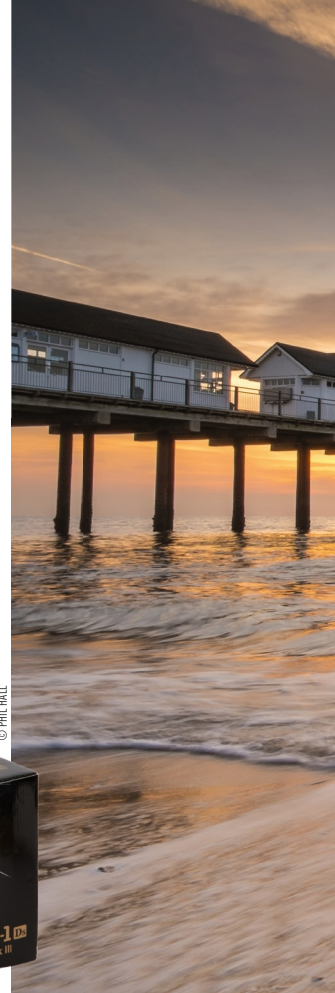


## 5 Take a step back

The best shot isn't always the one where you're closest to the subject. Look around you before you fire the shutter, and where appropriate, take a few steps back to try to place your subject better in its surroundings. This often results in a unique image that portrays the subject in a different way than is perceived by many other photographers. You'll quickly start thinking more about composition, rather than snapping away like a tourist.

## 9 Stay hydrated

The importance of staying hydrated while you're out shooting with your camera shouldn't be overlooked. Water is vital for controlling body temperature, heart rate and blood pressure while you're out in the field, so instead of trying to cram another lens in your camera bag, make sure you allow room for a water bottle instead. Alternatively, buy a bottle pouch and attach it to your bag with a karabiner.







## 12 Venture to the coast

We're lucky in Britain to have one of Europe's longest coastlines, and no matter where you are in the country, you're never more than 70 miles from the sea. The relationship between land and water is a timeless classic, but before you set off and to prevent a wasted trip, it's always worth checking the time of the tides. We'd recommend bookmarking [www.tidetimes.org.uk](http://www.tidetimes.org.uk) for future reference.



## 13 Use your histogram

Your camera's histogram is the most useful weapon in your exposure arsenal and should be the final point of reference for exposing a scene. In simple terms, it's a graph for displaying the range of tones in a scene and it's the quickest visual way of identifying any clipped detail in highlights or shadows. You can usually overlay a small histogram on the live view image on the screen, or via the electronic viewfinder if your camera has one.



## 10 Insure your kit

Although it isn't compulsory like car insurance, insuring your camera kit from damage and theft is strongly recommended. In addition to regular home contents insurance, there are different deals to cover different photographers' needs. For example, professional photographers require professional cover to safeguard themselves against damage to persons or property as a result of negligence. It's worth shopping around to find a cheap quote before checking to see if a preferable company is prepared to match it.



## 11 Shoot in the shade

While bright conditions are generally well liked by photographers, shooting in harsh sunlight can present issues with unwanted shadows. Using fill-in flash is one remedy to this problem, but if you're still struggling to make the light work for you, move into an area of shade where you'll be able to control the situation much more easily. If you're shooting portraits, the people you're photographing will be thankful they don't have to squint at the camera and you'll get a nice, even exposure as a result.





# 130 PHOTO TIPS

# Landscapes

Improve your landscape photography with our selection of handy tips that will give your shots a more professional look



© PHIL HALL



© JUSTIN HARRIS

## 14 Long exposure

Get yourself a 10-stop neutral density filter, such as Lee's Big Stopper, and shoot a long-exposure image. The filtration will allow you to shoot with the sensor exposed for minutes in some cases, turning moving clouds into blurred streaks and rough seas into a smooth sheen. Include strong static elements to emphasise the effect.

## 15 Lead-in lines

Composing your image so the foreground has strong lines leading into the distance is an excellent way to create a sense of depth and perspective. This technique is strongest when the lines curve or come diagonally in from the corners leading to a distant point of interest.

## 16 Motion blur

Whether it's a field of barley or surf receding down the beach, introducing a sense of movement into an otherwise ordinary scene



## 17 Keep it simple

A clean composition can really make a strong image, so search for foreground and background subjects that complement each other, whether it be shape, colour or a visual link. Look around the frame for any distractions and adjust your position to remove them from your composition.

can make your shot that much more dramatic, especially when contrasted against something solid. In some instances, dropping your shutter speed enough to record this movement means you may then need to shoot with a neutral density filter.

## 18 Focus stacking

For many successful landscape images, a huge depth of field is often desired, so it's only natural to want to increase the aperture beyond f/16. However, it's often insufficient to render everything sharp, since at this aperture sharpness can also suffer from diffraction.

As an alternative, a

powerful technique for extending the landscape's apparent depth of field is 'focus stacking'. Here, several differently focused images of the same scene are stacked together to produce a single, extended depth-of-field composite image. And because you can shoot at a wider aperture, you can select your lens' optimal aperture (this varies from lens to lens, but is the lens's sweet spot where it renders the most sharpness).

For landscape shots, take three shots: near focus, middle focus and far focus. You can then align the images in Photoshop by using Photomerge and selecting Blend Images



## 19 Shoot at the golden hour

The best light for shooting landscapes occurs first thing in the morning, during the first couple of hours after sunrise, and late in the day as the sun is setting. At these times the sun is low in the sky, casting attractive shadows. Early mornings have the advantage of being quieter, with fewer people around, making it the very best time to shoot.

## 22 Try a telephoto lens

A wideangle lens isn't your only option – try a telephoto zoom, such as a 70–200mm. A longer focal length compresses the distance between the foreground and background rather than exaggerating it. The narrow depth of field with telephotos allows you to de-focus the foreground, and focus in on your subject behind.



© DEEPAHNSA

© SNIMINISTIC

Together and choosing the Collage option.

## 20 Don't fear the weather

While the golden hour can produce gorgeous colours and light, don't be put off when it clouds over, as the soft light can be perfect for waterfalls, details and woodland scenes. That's not forgetting the power of using black & white for dark moody skies – perfect for creating more atmospheric images.

## 21 Try infrared

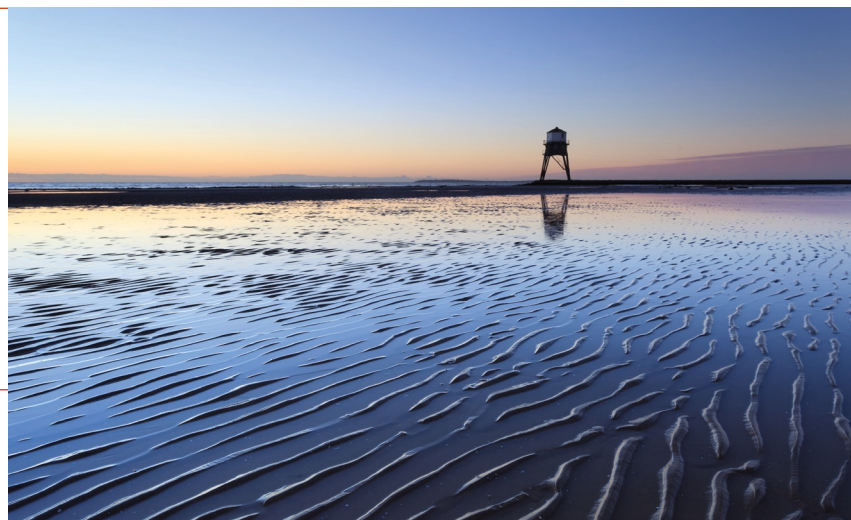
Bright, clear days with rich blue skies aren't really suited to successful landscape photography. That is unless

you're shooting infrared. Thanks to its unique characteristics, infrared photography can produce some truly beautiful results with a lovely ethereal quality. Bright blue skies absorb infrared light, rendering them almost pitch black,

while foliage appears ghostly white, which results in a photo with real bite. Most digital cameras will require an infrared filter (Hoya's R72 is a popular choice), though some prefer a dedicated camera conversion.

## 23 Patterns

When shooting coastal scenes, low tides often reveal patterns and ripples in the sand that can potentially make a very interesting foreground. Shoot from a low angle to create a bold composition, ideally with some strong side lighting as the sun rises or sets out of the frame.



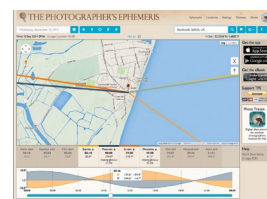
© JUSTIN KIRK

## 24 Shoot into the light

Shooting directly into the light can often produce more interesting shots than when you have the light behind you. For successful images, look to place an element between you and the sun, such as a building or tree.

## 25 Creative white balance

Rather than trying to achieve neutral colours in your image, don't be afraid to experiment with the white balance, forcing warmer colours at sunrise or sunset, or emphasising cool blues in cold conditions.



## 26 Research your location

As well as researching access to your desired location, check where the sun will be while you're there. The Photographer's Ephemeris ([www.photoephemeris.com](http://www.photoephemeris.com)) offers a wealth of features, and if you're shooting at the coast or a tidal estuary, always remember to check local tide times.



# 130 PHOTO TIPS

# Macro

Want to achieve more successful close-up images? Our expert tips will help

## 27 Use a macro lens or a camera with a macro focus setting

Macro photography is about getting up close to your subject and showing the detail that's not immediately visible to the naked human eye. Subjects need to be magnified to 1:1 ratio – life-sized proportions or greater – for the images to be true macro images.

As far as macro lens selection goes, mid-range lenses of around 50mm are a more affordable starting point and will help you get used to the strengths and limitations of macro shooting. Mid-range lenses are good general-purpose options for capturing stationary/still-life subjects, but you will find yourself needing increasingly greater focal lengths as you start to shoot wildlife, such as butterflies, beetles and dragonflies. Macro lenses climb up in price quite significantly past 100mm, but if you can afford a 180-200mm macro lens, you'll find that many more shooting options become available to you, since you'll be able to focus on subjects in their natural habitats without having to get too close and disturbing them.



© ANICA SHAMANDER

## 29 Environment

Elements surrounding your subject can help you create more interesting and arresting images, by helping to provide a stronger sense of place. Raindrops, for example, provide good contextual information and add an extra level of depth to floral macro shots, as the droplets act like miniature lenses as they pass over the veins of each leaf. I would also avoid shooting on

particularly windy days, as blustery winds will frustrate your macro photography efforts exponentially.

## 30 Be patient

Patience is the virtue of all great photographers, but some areas of photography require more patience than others. Shooting wildlife, particularly winged wildlife that is rarely stationary, can be frustrating. However, if you find a location that is often frequented by your subjects, simply wait for that elusive butterfly to land on the branch you've patiently staked out for 20 minutes. In time, the perfect composition may unfold before you.

## 31 Incorporate a close-up lens

If you don't want to splash out on a dedicated macro lens, buying a close-up lens can be a cost-effective alternative. These single-element lenses screw into the filter thread of an existing lens and are available in +1, +2 and +4 levels of dioptre magnification to boost the reach of your lens's focal length. These filters can be combined to produce a range from +1 to +7. Dioptre lens elements are also available for Cokin's square-style filter systems.

## 32 Try using extender tubes

Extension tubes are another decent alternative entry into macro



© STEVE GRESTY

## 28 Get to know your subject well

This is advisable in all areas of photography, but

given the specialist nature of macro photography, knowing your subject intimately will help you capture its most striking

characteristics. This is particularly true for living creatures, as their behaviour patterns can be difficult to anticipate.



© CATHERINE CORNES



photography without investing too much money. Screwing into the rear element of the lens and then into the camera body, extenders function exactly as their name suggests, giving some extra reach to your lens's focal length. However, be aware that the infinity end of the focusing range will be unavailable while you're using an extension tube.

### 34 Focus stacking

Sometimes using a narrow aperture to extend your depth of field isn't an option, as this will reduce the amount of light your lens can capture, forcing you to increase your ISO sensitivity or lower your shutter speed. If making these adjustments compromises your image quality, you could try the focus stacking technique. Using a tripod, you take multiple exposures of the same shot, changing the focus each time. The focused part of each image will contribute to a master image with extensive sharpness. After capturing the images, you can then stack them in post-production, as you would with an HDR image.



### 33 Master depth of field

Aperture settings can make a big difference to your macro photography results, either by using a narrow aperture such as f/16 or higher to show your entire subject in sharp detail, or using a wide aperture to separate your subject from the background, or to add impact by placing emphasis on one specific area of it.

### 35 Focus selection

If you do try focus stacking, you'll soon see the vast difference a subtle change in focus can make when working with close-up subjects. Shooting at wide apertures such as f/4 and below further enhances this impact, where slight shifts in focal point can create starkly differing images.

### 36 Clamps and clips

For subjects that you can manipulate and position freely, such as single flowers, carry a stand with a small arm or clip attachment that will give you greater control over your compositions.

### 37 Lighting

Ambient lighting may be sufficient in some cases, but throwing in additional light that is under your explicit control can help to transform a good observational photograph into a striking image. There are different techniques that will work best for different subjects – for example, backlighting small details can work really well when lighting through the naturally diffusing surfaces of leaves.

You will also notice the benefit of having a longer-reaching lens when you start shooting macro, as you will

undoubtedly risk blocking light from falling on your subject if you're forced to be too close in order to get the shot. Added distance will help you avoid casting shadows over your macro subjects and it will also help you see where including some additional lighting may help to enhance your photographs.



### 38 Manual focus

Macro photography involves dealing with very fine margins, and even changing focus slightly can produce dramatically different results. Indeed, having total control of your focusing is crucial.

Autofocusing, though quick at times, can be inconsistent, while another area in which manual focusing can be beneficial is pre-focusing. We

discussed staking out locations frequented by your target subjects in tip 30. If you practise manually pre-focusing on a likely landing location, you will have a better chance of nailing a fleeting moment, as your camera won't have the added task of attempting to simultaneously focus and release the shutter. This technique will require some practice, but once

you're confident with manual focusing you will add an element of consistency to your work that will get you a higher ratio of usable results.

Some cameras have a manual focus assist mode that will magnify your selection to help improve your accuracy. Alternatively, try using a loupe during live view or when shooting via an LCD to enhance the subject.



### 39 Camera shake

Camera shake is the enemy of precision. If you want images that not only look great when reviewed on the back of a camera or on a negative, but also hold up to close scrutiny, you will want to avoid shake. Using a sturdy tripod will help, and if you're using a DSLR, shooting in mirror lock-up mode will also help. This raises the mirror momentarily before activating the shutter, which reduces internal shake caused by the mirror raising and slapping during exposures.





# 130 PHOTO TIPS

## Action

Gen up on your subject, position yourself in the best possible spot with a camera prepped for the day, and get ready to roll



ALL IMAGES © PHILLIP HALL

### 45 Back-button focusing

Once you've tried back-button focusing, you won't want to return to half-pressing the shutter to acquire focus. Also, you won't have to keep switching between single and continuous AF – great for when a static subject suddenly moves. Set the camera to continuous AF and via its menu, disable AF activation from your shutter button, relying instead on the AF-on or \* button. It keeps focus locked on a moving subject much better as you're depressing the back button without pausing, and you can hit the back button to lock focus for a static subject.

### 40 Understand your subject

Knowledge is power and if you understand the sport or activity you're shooting, life will be much easier. You'll be able to anticipate what's going to happen and where best to position yourself. If you're new to the subject, try to brush up beforehand – so when you start shooting you'll have a much higher success rate.

### 41 Stay focused

It's very easy to spend the whole game or event in a dreamy mid-zone mentally when you're really enjoying it and you're happy with your camera, but actually you're not totally on the ball about getting that moment. Chances are there's going to be three or four occasions where they'll be some fantastic pictures right in front of you, but if you're not on top of your game, you'll miss it.

### 42 Be prepared

It's something that often gets overlooked, but be physically prepared. There's absolutely no way you'll come away with good sports pictures from an event if you're not physically ready to take the photograph. Be comfortable with your positioning – if you're shooting from the sidelines, a small collapsible chair is often necessary. Not only is it more comfortable than kneeling for long periods, but shooting at a lower angle will produce more dramatic shots. If you're using two camera bodies, make sure you can swap between them comfortably.

### 43 Focusing set-up

If you're shooting a sport such as football or rugby, set your camera up for continuous AF, and to keep things simple only use the

### 44 Focus tracking

To aid precision of your camera's AF, use your camera's dynamic-area AF (also known as AF point expansion). This will allow your camera to use information from the surrounding focus points to maintain focus should your subject leave the selected focus point.

central AF point where possible. Having done that, it's your job to keep the action in the centre of the frame. There's a huge amount of movement happening behind the player who has the ball and it's all very easy for the AF system to get confused. It doesn't know you want to focus on the player with the ball, so you need to narrow that down to one central point.





## 46 Use auto ISO

Auto ISO is useful if you're trying to shoot at a certain shutter speed and haven't got the sensitivity set high enough should the lighting change. For example, in the sunshine, ISO 400 is fine with a shutter speed of 1/1250sec, but as soon as your player runs into the shade, you'll need about ISO 1600. Set the camera to auto ISO, which will detect and adjust the need to increase the sensitivity.

## 47 Avoid distracting backgrounds

When shooting sport, the problem with smaller events is that there will always be areas of the pitch where the background will have something that's pretty much as distracting as can be. Get to your location early to look for the least distracting background so that when the action starts, you're in the right spot.

## 48 Anticipate the moment

In some instances, if you know where the action's going to unfold, such as a jump or corner, then switch to manual and pre-focus on that point. When your subject or subjects come flying past, rattle off a series of shots – and if you've got it right, you should walk away with a few pin-sharp shots.



## 49 Use a wideangle lens

While we naturally think of shooting with a telephoto lens for sport or action shots, allowing us to fill the frame, don't discount shooting with a wideangle lens too. You'll have to think a little differently, but they're great for telling a story and setting the scene. Try getting down really low or up high to introduce drama into the shot.



## 50 Slow-sync flash

If you're working in relatively poor light, then using slow-sync flash can be effective and introduce a sense of movement to your shots. However, make sure you have rear curtain selected, to freeze the subject at the end of the motion and introduce a natural sense of movement. Otherwise, it can look as if your subject is moving backwards.



stabilisation, some settings can have a negative effect – they'll try to correct for the panning movement. Make sure you've got the right IS setting selected either on your lens or camera – consult your manual if in doubt.

## 51 Panning and image stabilisation

We all know panning is a great way of introducing movement into your shots, but if you're using image

## 52 Keep shooting

Don't miss a moment reviewing shots on the back of your screen – keep on shooting as you never know what's going to happen, and assess your images afterwards.





# 130 PHOTO TIPS

## Wildlife

Improving your wildlife photography isn't just about expensive kit. Here's our selection of handy tips that won't break the bank



### 53 Choose the right lens

Wildlife photography requires specialist lenses, perhaps more so than any other subject. In general,

you'll need telephoto zooms that combine long focal lengths with reasonably light weight, such as the Tamron 150-600mm f/4.5-6.3 or the Panasonic

100-300mm f/4-5.6. For specialist work, long fast primes are preferred, but remember that there's little point in buying a huge lens if you're not prepared to carry it around.



### 56 Try using a superzoom bridge camera

If you don't want to lug around a huge camera and lens, try a superzoom camera. There's a significant image quality

penalty, but with current models sporting lenses as long as 1,400mm equivalent or more, you do get an immense amount of reach in a very portable package. Higher-end models offer full manual exposure control, and are capable of shooting raw too.



### 54 Use a remote trigger

Remote-shutter triggers can be useful for capturing an animal when you know it visits a specific location.



They can be set up to automatically fire when an animal comes between an infrared transmitter and receptor, for example. Radio releases can also be useful for setting up your

camera and triggering it at a distance. If you have a camera that can be remote-controlled by Wi-Fi, you can stay out of view while still seeing what the camera will shoot.



### 57 Use a hide

Animals tend to be wary in the presence of humans and will run away when disturbed. Using a hide allows you to get closer without disturbing your subjects.



### 55 Get to know your subject

There's no substitute for good preparation. Get to know your subject's movements, preferred location and the times of day when they're most active, and plan accordingly. Use this information to think ahead and anticipate interesting events.



© ANDREW STILKE

### 58 Get some good binoculars

A decent pair of high-powered binoculars is invaluable for locating your

subjects at a distance. As with camera lenses, there's really no substitute for quality, and optical stabilisation can be invaluable too.



## 59 Be prepared to wait

Getting a good shot often requires plenty of patience, so be prepared to spend a lot of time waiting. This also means being suitably stocked with water and food, for example energy bars and chocolate.

## 60 Get the right support

As wildlife photography usually requires large lenses, having the right camera support is essential. For mobility, a monopod is useful to help support the weight of your lens; if you're working from a vehicle, a beanbag may be more practical. If you're shooting from a fixed location or using a hide, a tripod is

essential. For working with a large heavy lens, it's worth investing in a gimbal-type head.

## 61 Don't wear scents

Many animals have an acute sense of smell, and

there's little point in sitting in a hide if your subject can still sense your presence, as they'll be spooked and stay away. Avoid using smelly soaps or cosmetics before heading out to shoot. It's also best to stay downwind of your subjects if at all possible, to avoid them detecting your natural scent.

## 63 Master focusing

Don't stick with letting the camera autofocus when you half-press the shutter button. If you know an animal frequently visits a certain spot, for example a bird's favoured perch, manually pre-focusing at that point can often work better. For tracking focus

on moving subjects, many photographers prefer to move autofocus actuation to a button on the back of the camera.

When using autofocus, exploit your camera's AF points to the full. Move the selected AF area around to place the point of focus exactly where you want it to be, which is usually the animal's eye.

## 62 Select your shutter speed carefully

Think about the shutter speed you'll need for any given shot. If you want to freeze motion you'll need a fast speed of 1/1000sec or more; don't be afraid of using a high ISO to achieve this, as it's better to get a sharp, slightly grainy picture than one that's free from noise but blurred due to subject movement. For panning shots you'll want slower speeds, around 1/60sec or slower; this may require using a neutral density or polarising filter to limit the light.



© ANDREW STALLACE



© ANDREW STALLACE

## 64 Shoot wide and crop

Many subjects move quickly and erratically, which means that there's a risk they'll move out of the

frame if you zoom right in using a long telephoto lens. With the high resolution of modern DSLR sensors, there's plenty of scope for cropping, so it makes sense to frame wide with

a view to cropping down to your final composition later. This kind of approach also allows you to place your subject better in the context of its environment.

## 65 Get up early

You'll often get the best shots if you're prepared to start early. Many animals,

for example insects and lizards, have to warm up under the sun before they can start moving around, so

they're easier to shoot early in the morning. Others are more active early, then disappear later in the day.

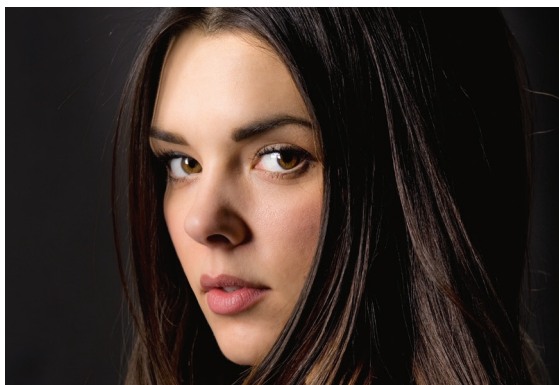




# 130 PHOTO TIPS

# Portraits and 1

Follow our handy hints to inspire your creativity and improve your portrait photography in little more than a flash



## 66 Shadows create volume

This is how photographers give a three-dimensional feel to their subject, with the sense of seeing an image as an object in space, rather than projected on a flat surface.

Lighting from the side, above or below, by casting deeper and longer shadows, creates the sense of volume. Still life and product photographers use angular lighting for this reason.

Try 'Hollywood lighting' for a dramatic portrait. Position a light high above and slightly to the side of your subject, angled down, but not so much that the shadow from the nose is too long and deep.

© PHIL HALL

## 67 Light source

The narrower the source, the harder the light. A broad light source lessens shadows, reduces contrast and de-emphasises texture. A narrow light source does the opposite. This is because, with a broad source, light rays hit your subject from more directions, which tends to fill in shadows and give even more illumination to the scene. The sun, which is around 109 times the diameter of the Earth, is a massive light source, but at 93 million miles away, takes up a very small portion of the sky and hence casts very hard light when falling directly on a subject.

## 68 Directional lighting

When shooting a portrait you may want to keep the light source close to the axis of the lens to suppress skin wrinkles, while with still life you may want side lighting to emphasise the texture of rocks, sand and foliage. Generally, the greater the angle at which the light is positioned to the subject, the more texture is revealed.

If you're photographing pets and you want to bring out detail in the coat or fur, position the light low and to the side, not straight on.



© ANDREW STENHAM

## 70 Eye highlights

Portraits of people and indeed pets and animals are nothing if the eyes are flat and lifeless; without a specular highlight or 'catchlight', the viewer isn't drawn into the true expression and mood of the subject, which the eyes so distinctly portray.

The shape, size and position of the highlight is important too, and much experimentation is required to acquire the perfect look, but starting with a simple silver reflector or lighting softbox should get you on the right track.

## 71 Shutter speed

When working with studio flash lighting, your choice of shutter speed is less significant than with daylight. It must be fast enough to eliminate any ambient or background illumination and avoid camera shake. Be careful not to set a faster

shutter speed than the camera's specified sync speed (around 1/125–1/200sec) or you will get black stripes cropping into your picture.

## 72 Homemade diffuser and reflector

Buy some PVC pipe around 10mm in diameter and with four right-angled joints, create a frame at a size to suit yourself – 1 x 1m is a good size to start with. Stretch white linen over it and you have an instant reflector, diffuser and background. It's fantastic for placing in front of any light source to give that softbox effect for next to nothing.



## 69 Home photo studio

You'll probably be surprised to hear that you don't need to spend thousands of pounds to get a decent studio lighting set-up. Elinchrom has good lighting kits for around £500 and its D-Lite To Go kit is worth considering, while Interfit and Lastolite have studio lighting kits starting at around £200. All come with two heads plus softboxes or umbrellas, so you can bounce and soften your light for more flattering and professional-looking portraits.



# ighting

## 73 Reflectors

Keep any white polystyrene sheets that come with packaging from items such as TVs and dishwashers, as they make great reflectors and you can't have too many.

To make an alternative type of reflector, crumple a big piece of aluminum foil, spread it out again, and wrap it around a piece of cardboard, with the shiny side out. It makes a good reflector that's not quite as soft in effect as polystyrene or white card, but is great for adding sparkly highlights.



© ANDREW STODHAM

## 74 Diffusion attachments

High-end flashguns often come with a translucent diffusion dome, which looks a bit like a plastic ice-cream carton and fits snugly over the flash head. For a dirt-cheap substitute, tape some tracing paper or tissue over your flash window. You can cut a flash head shape into a Tupperware plastic box or milk container and experiment with slotting it onto the front.

## 75 Backgrounds

A distracting background in a portrait really draws your eye away from the subject – and it's not just the classic telegraph pole jutting out of a person's head. Bright colours and patterns are equally destructive if they are too sharp. Shooting with a wide aperture and decreasing depth of field takes care of most issues, but also remember to keep your backdrop simple.

## 76 Extra pair of hands

Many times I've set out to shoot a portrait and regretted not having someone with me to help, just to hold a reflector or steady a lighting stand in the wind, to give you the chance to concentrate on what you do best, important things like the rapport with your subject, composition of the image and attention to detail. It's easy to miss something important if you are darting around attending to the nuts and bolts of your kit.

## 77 Off-camera flash

If you want to get really creative with a flashgun (as opposed to your on-camera flash), try taking it off the camera. Using an extension sync cable or remote trigger, you'll be able to light your subject from either side, above or

below, and this can create stunning results, giving the impression that you've used an expensive studio set-up. Experiment with different positions to see how the light changes the mood of

your portrait. You could even put coloured translucent objects in front of the flash to give variations in colour.

## 78 Checklist

Whether you're off to the park to shoot a portrait or round at a friend's house for a studio session, it's a nightmare if you forget a vital piece of kit. Even hardened professionals have been known to forget tripods as well as lenses, so a neat printed checklist to suit your shooting requirements posted with your equipment will pay dividends and prevent a potential disaster.





# 130 PHOTO TIPS

# Street

Street photography can be one of the most exciting genres to try your hand at – so just follow these words of advice



© WILLIAM ROLLS

## 79 Exposure compensation

It's a good idea to look at your location as a setting for a stage production. Think of your subject as the actor and look at how your light interacts with them, particularly on high-contrast days.

It's likely that your camera will pay too much attention

to the darker parts of your shot. It will lighten the exposure to render the details of the darker areas while allowing the lighter areas to blow out. Underexposure can be fixed but overexposed highlights can be a horrible distraction. While you could attempt to read from the midtones, there is another option: exposure compensation.

Using exposure compensation is a critical skill on a bright, sunny day. If you employ exposure compensation, you can ensure the highlights are in all the right places and the shadows are a rich black. Underexposing your image, however, is a great way to create atmosphere (and silhouettes) within your image.

## 81 Lenses

Lens choice is also incredibly important. Many street photographers tend to stick to between 30mm and 75mm. The reason is that these focal lengths approximate what the human eye sees. The thing

not to use in street photography is a zoom lens. If you want to get closer to your subject, then walk there. It will give you a better perspective of the scene and also help to build your confidence as a street photographer.



© ALISON DE VILLERS

## 82 Location and framing

One of the great things about street photography is finding the right location or background and waiting for just the right character to walk into it. If you hang around long enough, a wide variety of characters will wander onto your stage.

While waiting, you have the time to ensure that you are photographing your location in the best way to represent your space. This ensures you don't miss that crucial

shot when your character enters. The most important thing to ensure is that you get your frame straight. When you're dealing with graphic shapes, you have to work with them, not against them. When a viewer looks at your image they will recognise a pattern, absorb it and then forget about it. They will then move on to the real point of interest: your subject. But if the shapes in your image are working against the frame, the viewer will be unlikely to look past that.

## 80 Working with light

If you place a subject under the light of an overcast day, you'll see that the light falls onto it from above and also reflects off the ground. The result is that the light will flatten your subject, making it difficult to achieve depth. Thankfully, there are a number of places you can find directional light in the city. In the image here, we see soft, natural light coming in from the right and good shade on the left. The photographer has essentially employed the sun as a sculpting light, as if they were in a studio. But instead of moving the light, they have shifted location to under a stairwell.



© MIKE CHAPRA-GANT

## 83 The right camera

When it comes to cameras, the general rule of street photography is 'the smaller, the better'. There are a few reasons for this: first, you don't want to stand out as a photographer; second, you don't want to carry around a load of heavy gear all day;

and third, smaller cameras look less professional to the public and therefore less threatening if your subject spots you taking pictures.







© JIM WILES

## 87 Shadows

You can either see shadows as a passive element of your image or as the reason for its existence. They can create atmosphere or distort an image entirely. When photographers work with shadows, they tend to either shoot in the hours just after sunrise or in the late afternoon as the sun approaches the horizon, creating long shadows.

## 84 Staying invisible

As we've said, the last thing you want to do as a street photographer is stand out in the crowd (so leave your tripod at home). If that happens the behaviour of your subject will change and you'll lose those beautiful candid moments.

While using a compact camera will get you some of the way to remaining invisible, there is another

way to ensure you remain unseen. One option is to shoot from the hip. If you don't raise your camera to your eye, people will not expect you to be taking pictures. If your camera has an articulated screen, this can make the task a lot easier. Ensure that your settings are correct in your camera and set your focus at around 2m distance and an f/8 aperture. This should keep everything in your image sharp.

## 88 Dress appropriately

A simple but crucial tip: comfort is key for street photography, and that's particularly important when considering what shoes to wear. If you're thinking about your aching feet, you're not thinking about photography.

## 89 Bring spares

It's truly heartbreaking seeing a photograph-worthy scene reveal itself, only to realise that you're

either out of battery or have a full memory card. Always carry a couple of spare batteries and at least four or five cards.



© GABRIEL SINGH SAKUMA

## 85 The right position

There's one rule of photography that can help to add drama and narrative to your images: the rule of thirds. Positioning your subject nearer the edge of the frame adds tension and makes your image more exciting. If the subject is about to move out of the frame it creates a sense of movement; we can clearly see there is some action in the image.

© MIKE BLYTHE



## 86 Reflections

Reflections can be found everywhere. On rainy days, colours on the street saturate and bleed. The image becomes painterly and in many cases abstract, particularly when the focus is squarely on the reflection itself. But of course, reflections can be found in any weather, particularly in shop windows: a visual quirk that creates depth

and mirroring to balance an image. However, in this case the exposure is critical, as you're working with extremes of light – those outside and those inside buildings. Polarising filters can be used to correct this, although only if you're looking to shoot the action that's going on inside. If not, then it's a matter of waiting for the light to change or simply shifting your position.



© CATHAL MCMAHON



© TIM ALLEN

## 90 Talk to people

While street photography relies on capturing candid moments, you can also take the option of approaching a subject and asking to take their picture. People will be more relaxed if they understand what you're doing and it's a good way of getting controllable, posed images.

## 91 Shutter priority

What is street photography all about? Capturing the action as it unfolds in front of you. That's why it really is best to keep your camera on shutter priority. Depth of field is great, but capturing a one-of-a-kind moment is more important.



# 130 PHOTO TIPS

## Black & white

Thirteen tips to get the most from your black & white photographic techniques

### 92 Seeing in black & white

Black & white imagery is more than images that are devoid of colour. They have a different feel to them. The lack of colour can bring a different mood to the image and can lead our eye to different elements in the scene. Rather than looking at colour, look at contrast and elements of the scene that are lighter than others. Naturally, your eye will be drawn to these brighter areas.



© RICHARD SMILEY



© PHIL HALL

### 93 Black & white high dynamic range

High dynamic range (HDR) images also work just as well when shooting in monochrome as they do in colour. Use a tripod and take three images of your scene: one exposure for the highlights, one for the shadows, and one for the midtones. Take the raw images and convert them into an HDR image as usual, then convert it to black & white. Done carefully, black & white HDR images can be quite striking.

### 94 Start a black & white project

To train your eye see good black & white images, give yourself a black & white project to start. It could be shooting landscape images, architecture or portraits – switch your camera to its black & white mode and start looking for images and subjects that will work in black & white. Try shooting in nothing but black & white for a weekend, a week or a month and see what difference it makes. It could improve your photography as a whole.

### 95 Shoot raw and JPEG

If you set your camera to shoot in its black & white image style, all the JPEG images will be saved in black & white. However, if you are shooting in raw and JPEG, then the raw images will be unaffected by the monochrome setting, leaving you with a full-colour version of the image that you can edit at a later date. So, you can visualise the scene in black & white, then make a precise black & white conversion from the raw image when editing.



## 96 Specialist software

If you find that you spend a lot of time making black & white conversions, specialist software can speed things up. Software such as Silver Efex Pro from Google Nik Collection, has a variety of different black & white image settings, as well as the ability to emulate 20 popular black & white film types. Visit [www.google.co.uk/nikcollection/products/silver-efex-pro](http://www.google.co.uk/nikcollection/products/silver-efex-pro) for more details. The company onOne Software ([www.ononesoftware.com](http://www.ononesoftware.com)) has similar software called Perfect B&W 9, available for a free 30-day trial.

## 97 Use a polariser filter

Digital editing may provide many different effects, but there are some that you simply cannot replicate. A polariser filter works just as well when shooting in black

& white as it does in colour, darkening tones, particularly in skies, and reducing reflections in water.

## 98 Add grain to your digital images

Usually we do our utmost to avoid having digital noise in our images, but when shooting in black & white, some grain produces a nice effect that is reminiscent of shooting on film. However, rather than cranking up the ISO sensitivity, it is always better to shoot at as low a sensitivity setting as possible, and to add grain when processing an image.

Grain looks very different from digital noise and JPEG artefacts. There are plenty of ways to add noise and many software packages will have a dedicated feature or slider. Adobe Lightroom has a grain slider, but in Photoshop it is best to go to Filter>Noise>Add Noise and then make sure that monochromatic is

ticked, and select Gaussian. The amount of noise you apply will depend on the resolution of your image and the effect that you are looking for, but I would suggest that 4-8% is a good starting point.

## 99 Save your settings

If you regularly want to create black & white images, then it is a good idea to save a range of custom settings that you routinely use. When editing large numbers of images, it then becomes easy to apply your custom settings and convert your images to black & white.

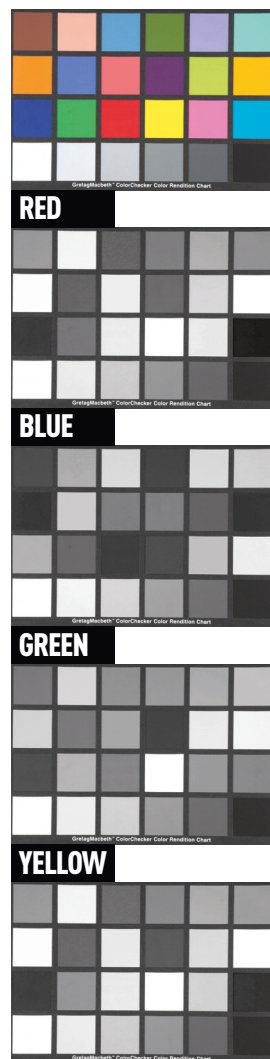
## 100 Don't just desaturate

The easiest way to convert an image to monochrome may be to hit Desaturate or work a saturation slider to its 0% position, but this won't produce the best

black & white image. Instead, use the different colour channels to your advantage. If you want a blue sky to look dark and moody, then use the red channel. If you want the blue sky to look very light, then use the blue channel. See tip 104 for more details.

## 101 Shoot black & white portraits in overcast conditions

When the sky is dull and bland, it isn't a great time to take landscape images; however, it can be ideal for people shots. The clouds act like a giant softbox, creating a soft light with no hard shadows, meaning that it is great for portraits. So if your best-laid plans to get out and take landscape images have fallen foul of the weather, head out with a willing subject and take some black & white portraits instead.



## 104 Use colour channels when converting

When shooting with black & white film, different-coloured filters change the tone of colours when converted to black & white. By matching a coloured filter with a subject, certain colours can look lighter. For example, a green filter will make grass look bright. Conversely, using an opposing colour can make the subject look darker. A red filter will make a blue sky very dark, but skin will look brighter. A blue filter will make a blue sky lighter, but will make any skin blemishes appear darker. How you use different colours when converting to black & white depends on the subject of the image and the mood that you are trying to create. Most image-editing software will have the ability to use these colour channels.



## 102 Shoot on black & white film

Whether it has been a while since you have shot on film, or you never have, try shooting a roll of black & white film. Rather than clicking away on digital, you have to think more when using film, taking the time to compose and focus each image. The way you have to slow down when shooting on film is perfect for black & white, as it allows you more time to think about the contrast of the scene and how certain colours will look when converted to monochrome.

## 103 Choosing a black & white film

Obviously, the film sensitivity should be the first decision when purchasing a black & white film, but there are other characteristics to look for. Different films will produce different levels of contrast, different grain structures, and have slightly different responses to colours. Try shooting on a range of black & white films before deciding on the one you like the best. A good place to get black & white film is [www.silverprint.co.uk](http://www.silverprint.co.uk), which stocks more than 30 different types.



# 130 PHOTO TIPS

# Software

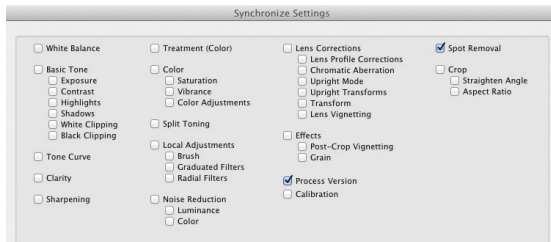
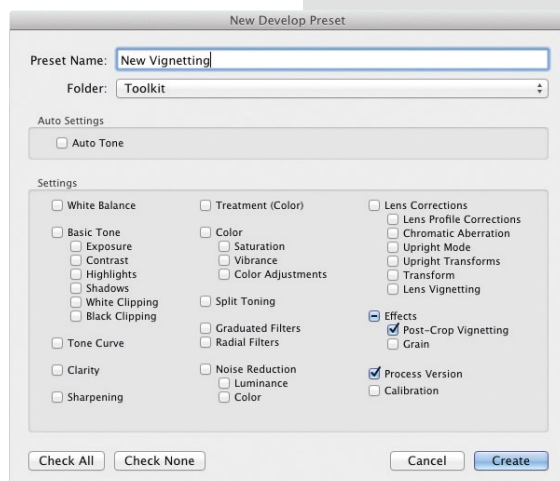
We can't promise to turn you into a computer whizz, but these pointers can make life easier

## 105 Use plug-ins

Software plug-ins add new features such as noise reduction, advanced colour toning or extra tools your software does not have. Most plug-ins are produced by third-party companies such as onOne Software. There are thousands available for Adobe Photoshop, Elements, Lightroom and Corel PaintShop Pro. Look for plug-ins that will help you speed up tasks that you perform regularly, or which add new features to your existing software.

## 106 Save a Lightroom preset

One of the most useful features in Adobe Lightroom is the ability to save a preset. This is an editing action you can perform and repeat at the click of a button. Once you have edited part of the image, for example adding a heavy post-crop vignette, hit the + button on the top right of the presets panel and create a new preset. Tick the box of the action you wish to replicate.



## 107 Remove dust on multiple images

If a number of your images have dust marks in the same place, you can remove them all in one go. In Lightroom or Camera Raw, use the Spot Removal tool to erase the mark and then, with all the other affected images selected, click sync.

## 108 Use guide lines

Guides can help you check if subjects are straight inside an image or if horizons are level. To put on guide lines, go to View> Ruler and drag and drop guides from the ruler at the edges of the screen.

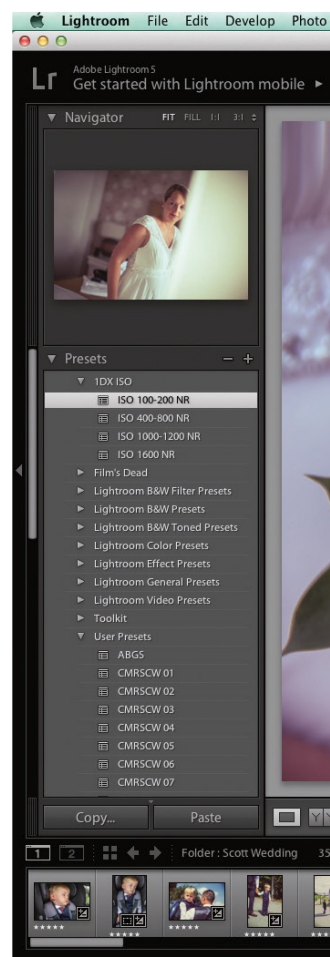
## 109 Delete an anchor point

If an anchor point is getting in the way of the curve adjustment and it is preventing a selection of the curve from being

adjusted by another point, it can simply be deleted. Either click on the point and hit Delete or drag it off to the side of the Curves panel.

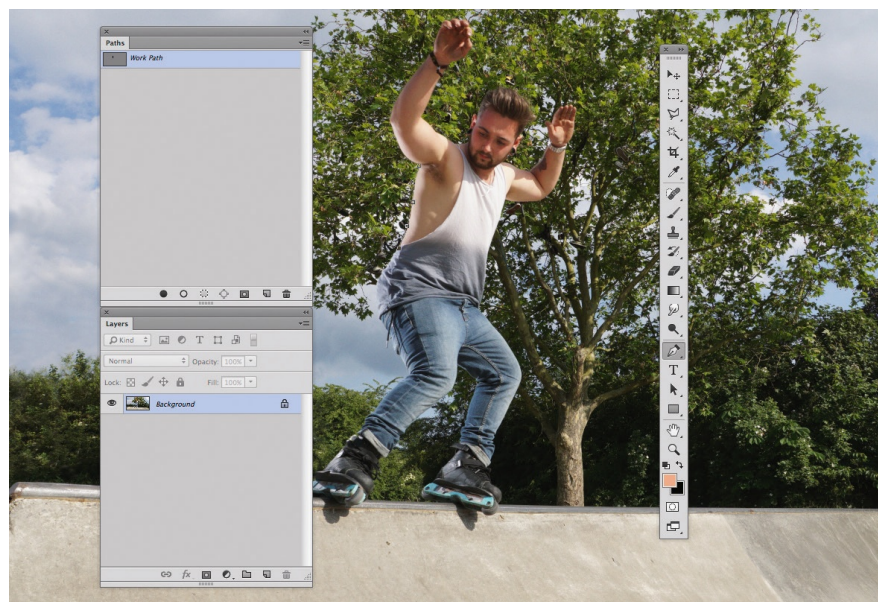
## 110 Find a curve point

If a specific tone on an image needs darkening or lightening, it's possible to adjust it by clicking the mouse while holding Cmd/Ctrl on the area with a Curves adjustment open. This will create a curves point on the exact position that the tone is and can then be tweaked.



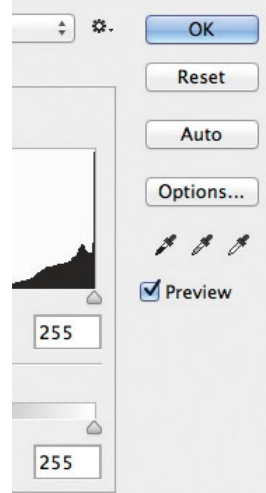
## 112 Use the Reset button

There's no need to cancel or close down a Curves or Levels adjustment and reopen the control palette if you make a mistake. Just press the Reset button, then revert back to the original and start again. In Photoshop, simply hold the Alt key to change Cancel to Reset.

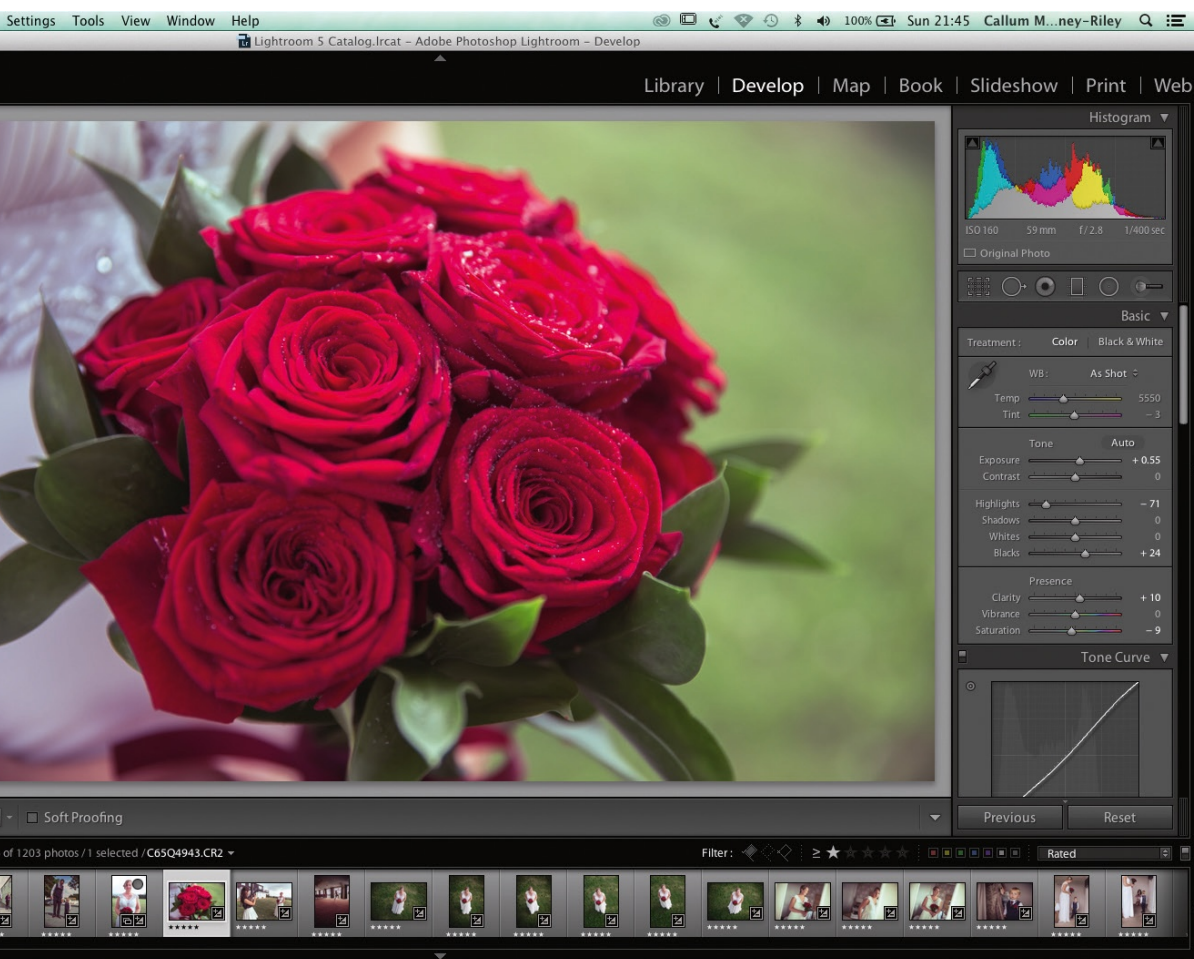


## 111 Customise your workspace

Most editing software has a range of default workspaces available. However, it is a good idea to set up your own workspace that caters for the way you work and the size of your screen. Set up all the tool bars and palettes you wish to use and then, in Photoshop or Bridge, select Window> Workspace>Save Workspace. This will be saved and can be recalled at any time.







## 115 Rate your images

Most image library and cataloguing software, including Adobe Bridge, Lightroom and Apple Aperture, have a rating system. This allows images to be rated out of five. Once rated, users can filter images to see their best shots.

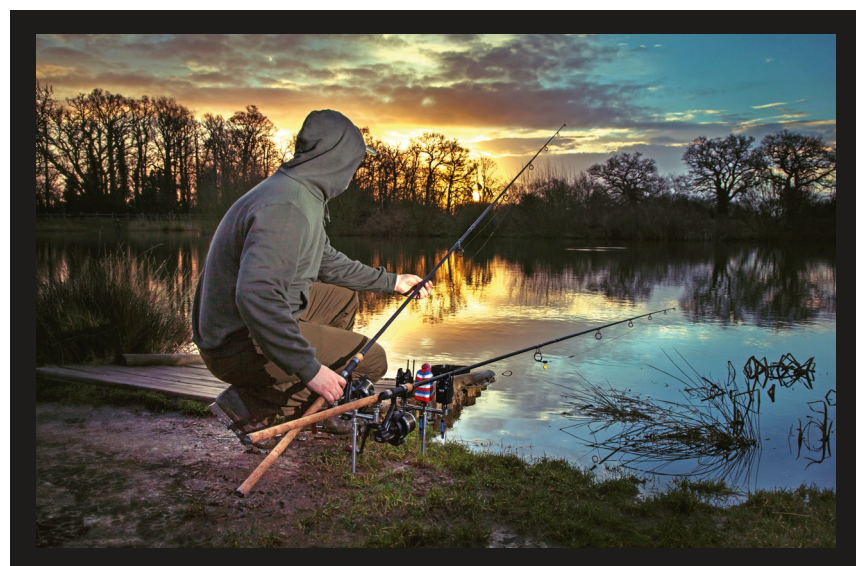
## 116 Use the clipping warnings

Some software offers the option to reveal clipping on the image as it is adjusted, which is useful when trying to avoid losing highlight or shadow detail. With Photoshop and Camera Raw, this can be activated by clicking on the arrows above the histogram, level with the black and white points. As shadows are darkened, black points will turn blue on the image. When highlights are clipped, they will display as red.

## 113 Use adjustment layers

Adjustment layers are extremely useful as they contain instructions about how to adjust a layer without affecting the pixels directly. Photoshop allows all the most common

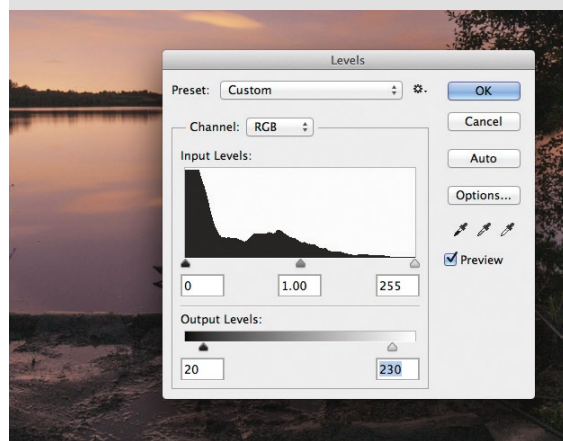
adjustments, including Levels, Curves, Brightness/Contrast, Exposure and Colour Balance. The setting of the adjustment layers can also be changed at any time, even after the image has been saved and reopened, providing it is saved as a psd file.



© CALLUM MCKENNEY-RILEY

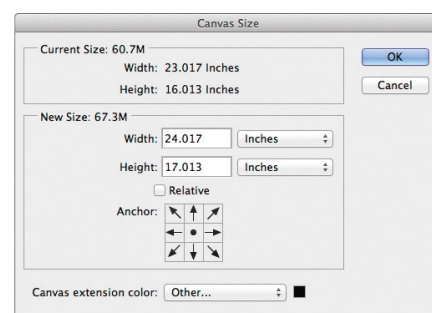
## 114 Avoid pure white and black tones

By default, the white points of an image are set to 255 and a black point is set to 0 in Photoshop. By opening Levels, it is possible to change the starting point of both. This is great for reducing the amount of white paper when printing images.



## 117 Add a border using Canvas Size

There's a quick way to add a coloured border to any image. Simply increase the canvas size by selecting Image > Canvas Size. Keep the anchor locked in the centre of the image and tick the relative box. Now just select the size of the border to be added, such as 1in to both the horizontal and vertical dimensions to add a 1/2in border. The newly created canvas will be filled with the current background colour, with the image placed in the centre.





# Cleaning, protecti

A look at how to keep your accessories – not just your valuable photographic equipment – in tip-top working condition

## 118 Keep dry

Waterproof covers can save you if you are photographing in stormy weather or get caught out in a sudden downpour. Durable covers cost around £20, but cheaper disposable versions are around £8 for a pack of two. Alternatively, keep a ziplock bag and an elastic band in your camera case. Put your camera in the bag and seal the bag around the lens with an elastic band.



## 119 Put a filter on it

Protect the front of your lens with a skylight, UV or plain protection filter. These clear filters will have little, if any, effect on the exposure of your images, but will protect the front element of your lens. As well as protecting the lens from scratches, a protection filter could just save your optic from smashing should the worst happen and you drop it.



## 120 Store your camera equipment in a suitable environment

Whether you keep your camera equipment in a drawer, cupboard or your camera bag, it is important to make sure that it is a clean, dust-free, dry and temperature-controlled environment. While keeping dust and dirt at bay is obviously essential, damp and moisture can be just as damaging. Fluctuations in temperature could lead to condensation, which could lead to fungus growing.

To avoid condensation, allow your kit to acclimatise to an environment before taking it out of a bag. For example, when going from a winter's day to the inside of a hot car, put your camera in a bag before you get in the car. The same advice goes for when stepping from an air-conditioned room to a warm day in summer.

## 121 Control moisture with silica gel

Silica gel absorbs moisture – so it's a good idea to keep a few packets wherever you keep your camera, and, of course, in your camera bag or case. You can purchase silica gel from photographic or electrical stores for just a few pounds, but it can also be found in boxes when you purchase electrical goods. Rather than throwing these small packets out, put them to good use in your camera bag. How long the silica gel remains effective for obviously varies depending on the environment, but it is a good idea to replace the sachets every year. Some packets of silica gel have an indicator that will change colour when it needs replacing.



## 122 In an emergency

If you have got any of your camera equipment wet and are worried about potential damage, then remove the battery immediately. Put the camera or lens in a ziplock bag with some silica gel and leave it in there for 24 hours. If you have been caught in a rain shower then this should be enough to absorb any moisture, and it may just save an expensive repair if you have dropped your camera in water.



## 123 Use a beer cosy

Beer cosies are a great way to protect a lens. They are available in different sizes and the neoprene material means they stretch over most shorter-focal-length lenses. Available for just a few pounds, beer cosies can protect a lens when they are in your bag and also stop dust ingress through zoom or focusing barrels.



# on and maintenance



## 124 Put double-sided tape on the inside of your rear lens cap and body cap

A small tab of double-sided tape on the inside of a rear lens cap and body cap can help capture any dust particles and prevent them from settling on your lens, or inside your camera. Check and replace the tape as it gets dirty.

## 125 Be careful when changing lenses

When you change your lens, you leave the inside of your camera vulnerable to dust. There is little you can do except minimise the risk by shielding your camera and lenses when changing them. When outside, try changing them inside your camera bag, or shielded by a jacket.

## 126 Check your insurance

Make sure you check your household insurance to see whether your photographic equipment is covered. Also ensure that your holiday insurance covers your camera and kit if you are abroad. Bear in mind that if you do any paid photographic work, your standard insurance may not cover you. For peace of mind, particularly if you have very valuable equipment, specialist camera insurance should be a consideration. See [www.amateurphotographerinsurance.co.uk](http://www.amateurphotographerinsurance.co.uk) for a quote.

## 128 Clean and vacuum your camera bag

As your camera bag is exposed to the elements, it is vital that you keep it really clean. Regularly take out all of the insert dividers and vacuum them, along with the inside of the bag. Use a lint roller or some sticky tape to capture any lint and grit that the vacuum may miss. Use a slightly damp cloth to wipe the outside of your bag, and use a brush on any stubborn mud.

## 129 Clean your sensor in a dust-free environment

There is no point cleaning your sensor in a dusty environment. Make sure that windows and doors are closed so that there is no draught. Before cleaning your sensor, wipe any surfaces to pick up any dust. Remember that your sensor is usually only exposed for a fraction of a second at a time and any longer exposure leaves it more vulnerable to dust.

## 127 Don't forget a lens hood

A lens hood does more than help to prevent flare. It can help to shield the front element of a lens from rain, and even take some of the impact should you knock or drop the lens.

## 130 Clean your sensor

Cleaning your own sensor can seem daunting, but it is relatively straightforward so long as you follow the instructions for the type of kit that you are using. Perhaps the most important things to remember are never to touch the sensor, or the device you are using for cleaning the sensor, with your fingers. This can easily deposit oils and dirt upon it. If you are using a wet cleaning solution with swabs, only using the amount of cleaning solution recommended, and only use each swab once.

If you are still nervous about cleaning a sensor yourself, take it to a camera store, many of whom will be able to do it for you for a small fee. Just bear in mind that it is extremely difficult to remove 100% of dust that may be on a sensor, so at least ensure that any large particles in prominent positions are removed.





SIGMA

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SIGMA  
**105<sup>mm</sup>**  
**F2.8**  
**EX DG OS HSM Macro**

For Sigma, Canon, Nikon and Sony  
Supplied with fitted padded case,  
lens hood and APS-C lens hood adapter.

*Fast aperture medium telephoto macro lens with a 1:1 maximum magnification also allowing a generous working distance.*

*Sigma's Optical Stabilisation allows the use of shutter speeds approximately 4 stops slower than would otherwise be possible. As the stabilisation effect is visible through the viewfinder, it aids composition and accurate focusing. SLD glass provides excellent control of aberrations and the floating inner focus system ensures high rendering throughout the focusing range. HSM provides quiet, high speed autofocus and allows full-time manual focus, even if the lens is set to the AF position. This lens has a rounded 9 blade diaphragm which creates an attractive blur to the out of focus areas. This also creates smooth, rounded out of focus highlights. The lens is compatible with Sigma's APO Tele converters allowing an even greater working distance or closer than 1:1 magnification.*